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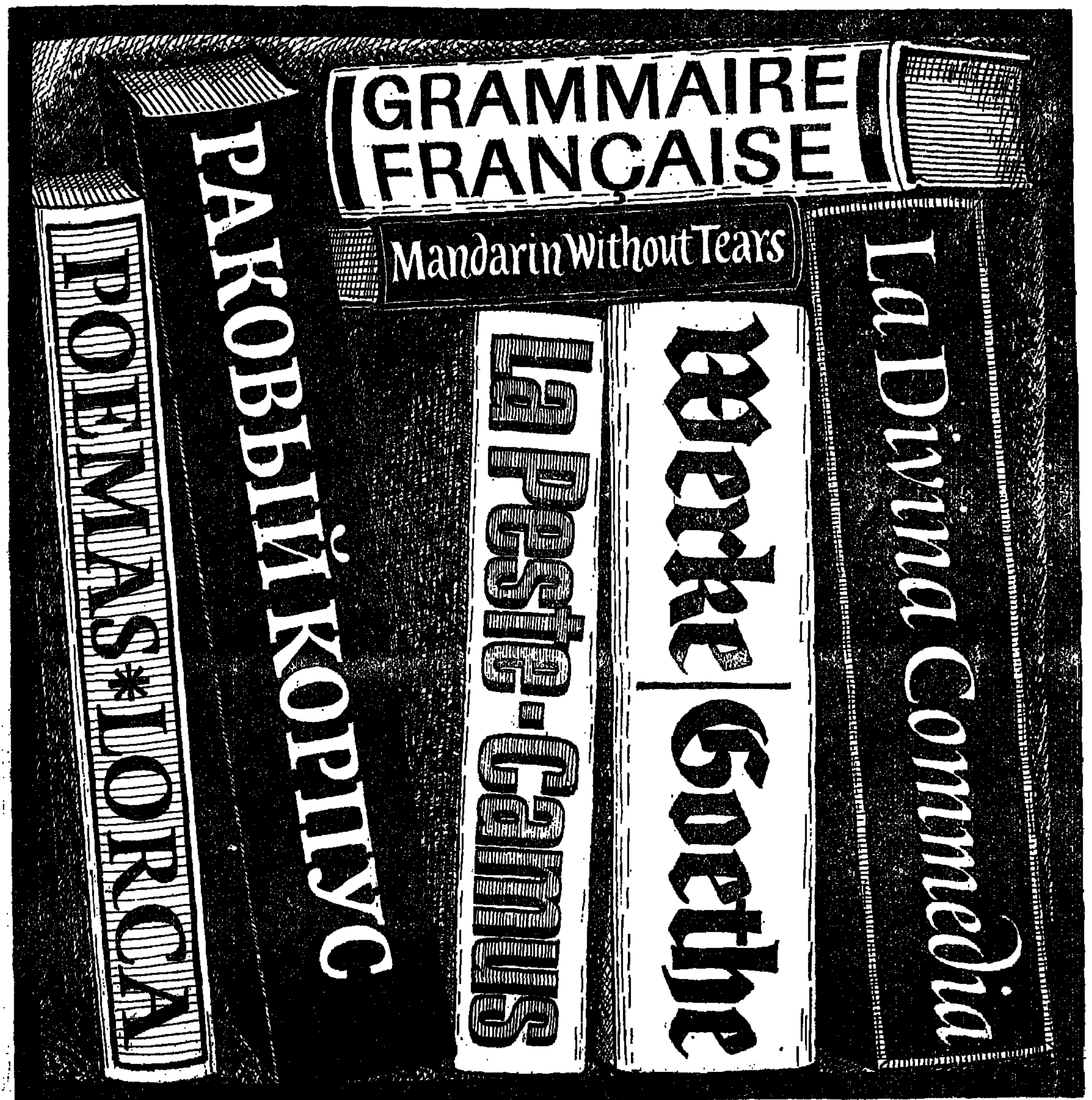

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La Nouvelle Revue Française
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To EMPHASIZE THE presence of pattern and purpose in Montherlant's life and writings (as he himself did) is to hold a somewhat difficult balance between im[illegible] of external "fate" and of [illegible] contrivance on his own part. He committed suicide on September 21 last year and we know that the *Équinoxe de Septembre*—title of a collection of essays published in 1938—had a special place in his private mythology. The act of suicide, too, was in itself a "Roman" act about which he had frequently written with admiration and approval (most recently and at length in *Le treizième César* of [illegible]).

On the other hand, it was obviously not his choice, yet also a significant fact, that he was born on [illegible] 21 (in 1896), the traditional date of the founding of Rome—as he himself tells us. This date gives a [illegible] shape to his life—a "Roman" birth and a "Roman" death. Again, there is an appropriateness which comes close to conscious planning in the titles of the first and last works which he published during his lifetime: *La Relève du matin* (1920) and *La Marée du soir* (1972). But it was something beyond his personal control which ordained that he should be wounded, during the Second World War, at a place less than forty miles from where he had also been wounded, and invalided out of the [illegible], during the First World War. These are only a few of many possible examples. They suggest that his life had a significance distinctively and curiously compounded of both spontaneity and volition.

Montherlant was, above all, a man of contrasts and even paradoxes. Not the least important aspect of his life and thought has to do with the contrast between the presence and cultivation of those private patterns just touched on, and his strong sense of lack of meaning or purpose in the general human predicament.

In *La Tragédie sans masque* (1972) he combines purpose and meaninglessness in a tragic pattern when he writes, in what is not simply the striking of a theatrical attitude, of "la destinée tragique que j'ai frôlée tant de fois, pour laquelle je suis fait, qui est digne de moi et dont je suis digne, et que j'aime". The opening essay of *Service inutile* (1935) is significantly entitled "Chevalerie du néant" and Montherlant, having quoted Jeremiah—"I beheld the earth, and, lo, it was without form, and void; and the heavens, and they had no light"—adds a comment which explains the coexistence in his thought of private purpose and public nullity: "Je n'ai que l'idée que je me fais de moi pour me soutenir sur les mers du néant." He used his life and writings as a means of keeping the void at bay. In the end, his defence was to prove fragile and vulnerable.

Inevitably, Montherlant's suicide is touched on by several contributors to the very interesting collection of *hommages* published in the February issue of the *Nouvelle Revue Française*. Jean d'Ormesson takes the direct and relatively simple view that Montherlant ended his life because he could no longer live with himself in terms of old age and the threat of total blindness. There is some evidence to support this view in *La Marée du soir*. The accident of 1968 which blinded Montherlant in one eye also involved a fracture of the ethmoid bone and he feared consequent brain damage. Also, he came close to M d'Ormesson's view a few pages later when he admitted that, had the accident blinded him totally, he would certainly have taken his life.

Nevertheless, he did not become blind, and the negative nature of a suicide committed in view of some possible eventuality is out of keeping with Montherlant's positive personality. In fact, in the same collection of essays, Jacques Borel, Henri Petit and others argue—perhaps more convincingly—that he had become increasingly sickened by the vulgar mediocrity of much contemporary life and that suicide was, in any case, the logical consequence of his lifelong preoccupation with nihilism and death.

On the first of these two points, we know that Montherlant felt contempt for many aspects of the modern world, "un monde chaque jour plus ignoble". In *La Marée du soir* he writes of "une société qui ne mérite même pas la peine qu'on soit insolent avec elle" and attacks many fashionable intellectual postures, including a passion for denigrating what is simply good in order the more easily to glorify what is evil. There is even a very unexpected passage in which he praises the concept of the "good deed", familiar to Boy Scouts, and says: "La 'bonne action' . . . ridiculisée de nos jours par les Français, et presque objet de haine pour nombre d'entre eux, est un des éléments essentiels d'une civilisation qui se respecte, où part doit être donnée au coeur comme à l'intelligence, aux instincts, et au besoin de bonheur." Where France in particular is concerned, he quotes (for the fourth or fifth time in his writings) Lyautey's "Je meurs *de* la France" and adds:

> Je regrette que ces mots de Lyautey ne soient pas ceux sur lesquels se terminent non seulement ces Carnets, mais toute mon oeuvre. Néanmoins, même si le hasard fait que mon oeuvre s'arrête pour toujours sur d'autres mots, ce sont ceux-là qui, moralement, en auront été les derniers.

At a more general level, Montherlant's nihilism was obvious and all-pervasive. If a man were to catch a glimpse of the truth about human life, he said, there would be nothing for him to do but to lie down, like a donkey in the desert, and wait for the sand to bury him. A related comment is made about the mad queen Jeanne, in the play *Le Cardinal d'Espagne* (and Montherlant admitted that she contained much of himself): "Elle voit l'évidence, et c'est pourquoi elle est folle." He did not expect such statements to bring him popularity, and says, somewhat wryly, that a writer who uncovers the world and reveals it as it really is will rarely be forgiven by his readers.

In a sense, of course, this response to the general question of the human condition only served to intensify Montherlant's private anguish. And his private anguish ensured that his metaphysical suffering was no mere intellectualized posture. To this extent M d'Ormesson is right to emphasize his unease within his own skin. A passage from *Aux fontaines du désir*, a major collection of essays published as long ago as 1927, clearly expresses the priority of personal anguish over generalized nihilism:

> J'ai tout, tout m'échappe, et cette équivalence affreuse n'est pas dans le monde mais dans moi, et il n'y a aucun espoir que je devienne autre, que tout de moi soit métamorphosé jusqu'au tréfonds. . . . Ah! que le temps, que j'ai "tué" me tue à mon tour, mais non pas de ces morts où on revit, où on ressuscite . . . mais de la plus morte mort, dissous dans le néant sans souvenir et sans rêves, où tout de bon enfin j'en aie fini avec moi-même.

It is not surprising that Montherlant finally committed suicide. It is not surprising, given his integrity, that he should have acted in the end in accordance with the central preoccupation of his own writings. If we are surprised, it can only be because we no longer take writers seriously (having found that they do not take themselves seriously) and are startled if they act upon their own words.

The "équivalence affreuse" to which Montherlant refers is probably the ultimate basis of his doctrine of *alternance* and the source of many of his apparently paradoxical positions. His sense of the final nullity of everything encouraged him to explore the contrasting faiths by which men live—hedonism and asceticism, instinct and rationality, Roman pride and Christian

[illegible]

humility—with that curiously dispassionate intensity which distinguished him among his contemporaries. In a world of increasing intellectual monism, Montherlant was an aggressive dualist—even a Manichaean ("Quoi que ce soit ne cesse d'être faux que lorsqu'on affirme le contraire"). When his fellow-writers of the interwar period moved closer to a single ideological position—fascism or communism—he exercised an often corrosive intelligence in the service of non-commitment.

After the Second World War ideological polarization increased in a number of ways (from the Cold War to Vietnam) and his exposure of the inadequacies of conflicting doctrines—political, social, ethical—proved an irritant to many. He became one of the most highly praised and widely abused of French writers. He stirred in his readers latent contradictions which many of them had worked hard to suppress. He posed insoluble problems to an age in a desperate hurry for easy answers. Jean Grosjean puts the point neatly in the *Nouvelle Revue Française*: "Montherlant juxtapose deux serrures sans donner de passe-partout."

The result is that Montherlant managed to annoy, and even outrage, a large number of readers of quite contrasting viewpoints and persuasions ("Je ne suis et n'ai jamais été un consolateur"). Some, approving his praise of action, are irritated by the fact that he also praised a life of contemplation. Others have been attracted by his sympathy with gentleness only to be repulsed by his fascination with violence. His celebration of Greek and Roman paganism has disconcerted admirers of his deep understanding of Jansenist austerity and purity.

This sense of the multiplicity of truth, and of its contradictory nature, was succinctly put in *L'Equinoxe de septembre* where he insisted that two opposing doctrines are simply deviations from a common truth. He saw confirmation of this view in the fact that the orthodoxy of one century has so often grown out of the heresy of the century which preceded it. In an age when scepticism itself is fast becoming a rigid dogma for many, Montherlant puts the case for an "open" approach to our experience:

> Celui qui dit : "Je ne sais pas", emploie à la fois son intelligence, par laquelle il a connu qu'il ne savait pas (ce qui s'appelle *savoir*), sa conscience, par laquelle il décide que, ne sachant pas, il ne jouera pas le personnage de celui qui sait (ce qui serait charlatanisme, au sens propre du mot), et enfin son courage, en s'exposant, à ce qu'une telle réserve le fasse traiter de lâche par les sectaires, d'ignorant par les doctes, et, par les frivoles, d'idiot. Sûrement, le monde étant ce qu'il est, l'attitude qui fait contre lui cette coalition a chance d'être bonne.

An interesting example of Montherlant's "open scepticism" is to be found in his attitude to religion generally, and Christianity in particular. There is much in his writings (particularly in the essays of *Le Solstice de juin* of 1941) to suggest a Nietzschean contempt for Christianity as a servile and debilitating "slave morality"—the source of what is most reprehensible in bourgeois ethics. On the other hand, he was always deeply interested in the more austere forms of Catholicism, wrote sympathetically on the subject of Christian intransigence ("le christianisme est une affaire rigoureuse"), and countered the pagan vein in his writings (expressed in *Les Olympiques, Aux Fontaines du désir, La Petite Infante de Castille, Le Solstice de juin*) with what he called his "trilogie catholique" (*Le Maître de Santiago, La Ville dont le prince est un enfant* and *Port-Royal*).

In the course of conversation about these contrasting aspects of his work, Montherlant attempted to reduce their contradictoriness by arguing that his response to both paganism and Christianity was essentially poetic. About Christianity in particular he wrote, in the relatively little-known *Pour une vierge noire*, that he took from Catholicism whatever happened to suit his spiritual and poetic life; he described this as making use of Catholicism in a fundamentally human way. Given these views, his last published comments on the "Catholic" plays, in *La Tragédie sans masque*, are of particular interest. They arise from the question put to him on more than one occasion: "Pourquoi écrivez-vous si obstinément des pièces à sujet catholique, puisque vous n'avez pas la foi ?"

The vanity of human existence

In replying to this question, Montherlant begins by emphasizing how strong has been his feeling, since early manhood, for the "absurdité" of almost everything. This sense of the vanity of human existence, memorably declared in the Book of Ecclesiastes, is an essential element in Christianity and thus a direct link with Christian thought from Montherlant's point of view. Without compromising in any way his fundamental lack of faith, he writes: "Je partage avec le chrétien tout ce qu'il rejette", and adds: "Moi, incroyant, je passe de là à exalter le catholicisme dans des oeuvres de fiction littéraires. Le 'mépris du monde' débouche ici dans un surcroît de foi, là dans une expression artistique de la religion qui est fondée sur ce mépris."

Having emphasized his emotional and intellectual sympathy for this world-rejecting aspect of Christianity, Montherlant goes on to argue, in more general terms, in defence of his religious plays and the religious elements in his other writings. He points out that any literary artist both needs and wants to portray, in novels or plays, characters who express very different ideas and beliefs from his own. A writer must often call on his best resources of imagination, intelligence and human sympathy in order to portray a murderer, a shopkeeper, a child, etc, in one of his works. Why should not Montherlant, a writer without faith, create imaginative works in which Christian characters and persons of deep spirituality appear? The question is not whether the author himself is a Christian, but whether his Christian characters are humanly convincing to believers and non-believers alike.

This imaginative sympathy with those whose views he does not necessarily share goes a long way towards explaining Montherlant's capacity for presenting apparently contradictory positions with equal persuasiveness. It explains much of the intellectual—and poetic—power inherent in the great "debating scenes" of some of his best plays. It also means, within Catholicism as such, that he was able to convey contrasting viewpoints with the same conviction. It is significant that, in a comment on *Port-Royal* reported by Philippe de Saint-Robert in 1969, he described himself as sympathizing "all the way" with the recalcitrant Jansenist nuns. But he was also careful to add that, had he been Archbishop of Paris in 1664, he would have considered it his duty to harry them in much the way that Péréfixe did. In her contribution to the Montherlant number of the *Nouvelle Revue Française*, Dominique Descotes pays him a justified tribute when she writes: "Montherlant a su éblouir les chrétiens par une image idéale d'eux-mêmes, qu'ils seraient bien incapables de soutenir."

Few writers have been more active than Montherlant in expounding and defending their own works. The Pléiade edition of his plays contains a substantial amount of authorial comment and *La Tragédie sans masque*, though it includes essays on plays written after the original Pléiade collection, does not add a lot that is new. In a sense we are faced here with a further paradox on the part of a writer who, in another mood, expressed his aim as "écrire dans la conviction profonde que son oeuvre n'a pas d'importance". In *La Tragédie sans masque* he points—in self-justification—to the commentaries on their own plays of Corneille, Dumas *fils*, Strindberg, and others, and adds, a trifle coyly, concerning his own dramas: "Je leur ai porté l'amour qu'une mère porte à ses enfants, y compris peut-être la classique surestimation maternelle de leurs mérites." In fact, like a number of other writers, he is one of the most discerning critics of his work and it is difficult to discuss his plays individually without referring to some of his own acute and beautifully phrased judgments.

Perhaps the most interesting part of *La Tragédie sans masque* is that in which Montherlant defends his "costume tragedies" against the charge (made by Valéry among others) that they are dated and that "il y a trop de *Sire*, de *Seigneur* et de révérences". One knows that he was much concerned with historical authenticity and rightly located this authenticity as much in the language of his characters as in their dress and general outward appearance. As a result, they speak a language and express ideas sometimes quite alien to a modern audience.

Montherlant quotes two examples of reported remarks, made by Richelieu and Louis XIII respectively. In reply to pleas for mercy on behalf of the Duc de Montmorency who had been condemned to death for insurrection, the former said: "Il est trop grand pour que je puisse le sauver", and the latter: "Je ne serais pas roi si j'avais les sentiments d'un particulier." Montherlant is no doubt right to insist that these very striking phrases came naturally to the two speakers in question. He is on less sure ground when he adds that if the significance of such remarks, incorporated in a play, goes over the heads of the audience, this is their fault and not the author's.

Nevertheless, it remains true that plays such as *La Reine morte, Le Maître de Santiago, Port-Royal* and *Le Cardinal d'Espagne* have had an enormous success in the theatre despite the historical distance of their setting. If they have not always been thoroughly understood, they have been widely admired and greatly applauded. Indeed, interestingly enough, it is a play like *L'Exil*, set at a much shorter historical distance (the First World War), which Montherlant found to be most dated from an audience's point of view. In fact, he refused to allow *L'Exil* to be performed in Paris because various "period" aspects, essential to its meaning, would appear ridiculous to present-day theatregoers. These aspects include the young hero's snobbery (both of dress and ideas) and his patriotic sentiments (even though these are undermined in the course of the play).

The rejection of the present

If Montherlant is right, the case of *L'Exil* raises interesting questions concerning how far back in time historical plays need to be set before they are acceptable to an average audience. His own costume tragedies are set in the sixteenth and seventeenth centuries and have proved immensely popular with a certain type of audience, despite his refusal to adapt their speech and sensibilities to those of twentieth-century "swingers".

It is still true, of course, that a number of other plays (*L'Exil, Fils de personne, Celles qu'on prend dans ses bras, La Ville dont le prince un enfant*) are not historical. Ne theless, they are set in the perio Montherlant's early manhood r than in the present. His attit the present was in many ways sistently negative one. This tion—which some will ascribe exhausted inflexibility of an sceptic cherishing delusion Roman grandeur—takes the f a certain preoccupation with temporary youth in both *La T die sans masque* and *La Mar soir*. It is not surprising that writing in his middle sev should be puzzled, or at least in his comments on the rising ration. Montherlant refers than once to the generatio ("le divorce des générations" quotes with what seems like app a statement to the effect that a of fifty should not concern hi with youth as the gap between becomes too great.

This is hardly consistent, ever, with his claim in *La Ma soir* that present-day youth is exploited by its elders (sic implies that the previous gen bears some responsibility f attitudes and behaviour of th sent one). Referring to the ma ters which he received from people, he wrote in 1971:

> Ce sont des lettres de garç dix-huit à vingt-deux ou quatre ans, désespérés. On l retiré toutes leurs raiso vivre : depuis combien d'a Ni instruits, ni élevés, to bornés, toujours exploités, jours dirigés en tout vers le et le meilleur à leurs yeux dité. Et eux-mêmes sans d bien sûr, fors quelques-uns.

This is certainly not un thetic, but neither is it "p sive". *La Marée du soir* is n gressive in the fashionable s the term, and indeed Month refers, more than once, to the dity of an allegedly progr "moving with the times". He from Péguy: "On ne saura ce que la peur de ne pas p assez avancé aura fait comm lâchetés à nous Français." exist, of course, a cowardi hypocrisy in certain inflexib illiberal attitudes and they ca deplored. But not the least v aspect of *La Marée du soir* several reminders, echoing th ing pages of *Le treizième Cés* cowardice and hypocrisy can uncomfortably prominent e in certain forms of fashionab eral thinking.

Montherlant's first posth publication, *Mais aimons-no que nous aimons?*, has appeared. (He had listed, note of May 25, 1971, th completed manuscripts whic then regarded as cons his only authentic extant This book covers the crucial of Montherlant's early ma during the years 1920-25. Inev this means that it deals, amon things, with the revelation of after the First World War and

ption of his bull-fighting discusses youth, the youth guerre, and a number s (e g, "Peyrony, très en son temps, détestait les suggest fundamental similarity between the young people of and those of the 1970s. ys in the book are grouped, around three of his young s of the time. Jacques is a boy whom Montherlant he joined an athletic club . He figures importantly in mpiques. Douce is a girl met in the street when she teen, with whom he had a long affair, and whom he as "charmante, mais sans . Finally, there is Domi-, the young woman athlete the model for Dominique in and with whom he had the plicated and interesting hip of the three. All three broke off their friendship with him—the two women in a positive way and Peyrony more or less by default. This prompts Montherlant to meditate, in retrospect, on the nature of friendship and love, and to ask the question (a quotation from Maurice Clavel) which provides the title of the book.

In *Mais aimons-nous ceux que nous aimons?* we are back in the unmistakable atmosphere of Montherlant's early works. The themes of war, death, love, friendship, sport, bull-fighting—and the Roman virtues of courage, magnanimity and severity—are woven together with a distinctive blend of irony and idealism. As so often, Montherlant's irony leads to considerable human insight: "J'étais familier avec ces mouvements tendres, très sincères, qu'on a pour une femme qu'on n'aime pas." And his idealism extends to sport so that he writes: "Le sport jouait pour moi le rôle d'une foi, dont je ne devais pas transgresser les préceptes."

This mixture of idealism and ironical insight presides over Montherlant's relationship with Dominique. As he watches her prowess as sprinter, hurdler and high-jumper, he is deeply moved both by the aesthetic perfection of her style and by what he assumes to be the virginal purity of her body. He accepts that there *is* a sense in which "culture physique égale culture morale" since integrity, self-discipline, club solidarity and respect for opponents are all virtues which link sport with what he regards as the highest moral values. But he also encourages in Dominique, through his fictional transposition of her character in passages from *Le Songe* and *Les Olympiques* which he gives her to read, a sexual self-awareness which seems to undermine her single-minded dedication to sport. This new awareness coincides with a sudden loss of form on her part and Montherlant's ideal image is further flawed by the fact that he sees her "bump" a fellow-competitor in a sprint. When they do eventually make love, it also appears that she is not the virgin he thought.

While this, in itself, is a matter of indifference to him, it brings the Proustian awareness that he had fallen in love more with a creation of his own mind than with an actual human being.

Much of the book is taken up with a detailed and fascinating analytical account of the relationships that develop between Montherlant and his friends. (There is also a reference to his friendship with the Spanish matador Belmonte who, incidentally, shot himself a few days before his seventieth birthday because he could not accept old age.) Montherlant concludes that our affection or love for others—and theirs for us—is something essentially fitful and capricious. We are aware of this in our hearts, he says, but we conceal our awareness under illusions of permanence. As a result, he sees intimate human relations as compounded of clear-sightedness and illusions and he holds that both these attitudes—and particularly their co-existence—do honour to human beings. He refers again to his three *camarades* and ends on a characteristic note of tolerant disillusion:

> De ces trois êtres aucun ne m'aimait ; mais les aimais-je ? "Aimons-nous ceux que nous aimons ?" (Nous, du moins, les hommes). Nous demandons aux autres de nous donner un amour que nous ne leur donnons pas. Les miens s'évanouissaient quand ils avaient donné ce qu'ils avaient à donner, et c'était peut-être le mieux ainsi. Rien à dire si on sait bien d'avance que tout est perdu, soi compris.

laudel's *anima*

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éfinitive biography of Paul r which the time is ripe cumentation readily accessible Francis will have a special she was not quite the most woman in his life, she was essential to his theatre. Her attuned to his thought, and to his prosody. A lifelong , from which deeper and dangerous affinities were vent, enabled her to illus which to many seemed—seems—recalcitrant to the tations of the stage and the genius of the French From her first appearance la Confontaine, in *L'Otage*, direction of Lugné-Poe, to rable recitation—only a – of the *Cantate à trois* the terrace of the château poem was composed, Eve has been the *anima*—and the —of a poet whose taurine his harshest critics were ed to dispute. ty of their relationship is these pages with an extra ture. It was spared the consummation of *Par di*. Eve Francis married a , and lived to survive astrophe. Claudel moved diplomatic post to at home in the Paris intellectual avant-garde was pursuing a brilliant the stage and screen. He about the state of her soul, worried about his lack of acclaim. When it came to the *Soulier de satin* and *Midi*, she was cruelly robbed of the opportunity to repeat her success in *L'Otage* for the production of that play at the Comédie Française. Paul Boncour was Minister for Foreign Affairs and Claudel was Ambassador in Brussels, and Boncour had a certain actress under his protection. It was an occasion when state support for the theatre exacted its price—but Claudel could have ensured that so dishonourable a cheque was itself dishonoured. Fidelity to his favourite actress demanded no less.

No other cloud marred a *rapport* which was only strengthened by long separations. To these Eve Francis resigned herself and Claudel accepted them for the good of his soul—and hers. His character, intransigent and troubled; his militant Tridentine Catholicism; his intelligence, at once prejudiced and profound; the discipline imposed upon a temperament naturally anarchic; the desire to humiliate the women in his plays in compensation for the humiliation he had once suffered at their hands; the reiterated belief that woman is "the obstacle", only justified by a vocation to the cradle or the convent—this portrait by a woman who had a vocation to neither is vivid, affectionate and not touched up. It was in vain that Claudel spent his last years "interrogeant l'Apocalypse", and warning his friend that art was a delusion, and the theatre a perilous exposure of the soul. He remained an artist of striking originality with an almost unerring sense of what was theatrically effective. Eve Francis has rendered a dual service of interpretation. She has ensured that the poet shall be heard above the prophecies, and the man seen and understood beneath the *monstre sacré*.

Simple truths

JOHN WEIGHTMAN :

The Concept of the Avant-Garde
Explorations in Modernism

323pp. Alcove Press. £3.75.

The title of this book is a misnomer. *The Concept of the Avant-Garde* consists of some thirty articles and reviews, all previously published, and three public lectures. They do not add up to an analysis of avant-garde art or theory. However, John Weightman has for long been quite generally regarded as the foremost English spokesman on things French, so his book has a certain symptomatic value.

Professor Weightman is at his best when dealing with the popular culture of our time, from musicals like *Hair* and films like *Flesh* or *Theorema* to changing fashions of dress and the cult of sunbathing. He sees in all these phenomena a muddled Romanticism that has its origins in Rousseau, an appeal to Nature to validate our actions and an antagonism to the restrictions of society. But there is confusion here because Nature gives us no guidance whatsoever. It is, for instance, natural for the lion to eat, rather than lie down with, the lamb, and Hitler could invoke Nature in his demand for the extermination of an entire people. Rightly, Professor Weightman sees the primitivism at the heart of so much recent art as profoundly misguided, though the reasons for its emergence may be obvious: "The rough, ugly, hairy, contemporary hero may be trying to look pubic all over, but he is not simply a set of walking genitalia." Man's nature is to live in society and to have to make ethical choices and nothing he does can alter that.

The better to deflate the pretensions of our modern romanticism, Professor Weightman dons the mask of the cool, detached, commonsensical eighteenth-century gentleman, looking with amused distaste at the desperate and solemn antics of those who believe that salvation is just round the corner. "The nineteenth century", he tells us, "was the great period of mountain-climbing, a sport which had the advantage of combining healthy exercise and an element of danger with an upward movement towards the sublime." And of the appearance of the Living Theatre at the Round House he remarks that "here was a common modern situation: the successful, the wealthy and the worldly, about to watch a performance by the devoted, the self-sacrificing, the utterly convinced. It was, in fact, not unlike Mass in a fashionable Parisian church."

This is witty and rhetorically adept: the reader at once moves across to stand with the author and other men of sense and international experience, looking down at the antics of audience and actors alike. Now what is interesting about this book is the way in which the cool commonsense of such remarks gradually reveals itself as a prejudice, no less deeply entrenched in the author than are the prejudices he notes in much contemporary art. For after a while the "I'm only a simple man" motif comes to seem a too easy dismissal of anything that doesn't fit in with the author's ideas of what art ought to be. The conclusion of Professor Weightman's review of Marguerite Duras's *The Lover of Viorne* is a good example:

> . . . as in so many modern works, we are left with an unresolved suspense. It is at this point that we, the playgoers or readers, must renounce the facilities of an old-fashioned completed literature and stir our imaginations into healthy, creative activity. What would you do with a severed head . . . and you . . . and you? I confess that I have racked my brains in vain in the waking state. But I am going to be really modern and wait for the answer to come to me in a dream.

Here the urbanity has dropped away to reveal a vengeful reaction which heaps insult on injury by its appearance of understanding.

Professor Weightman seems to be the eager, inquiring spirit, but time and again his style contradicts this: "It is a disturbing experience for a critic. . . .", "I confess to having experienced feelings of guilt and inadequacy . . .". No one who bares his heart in this way can ever have had any doubts surely about the rightness of his position. In its exhibition of how common sense can turn into prejudice *The Concept of the Avant-Garde* bears out many of the insights of Proust and Roland Barthes on the ideology of the "common-sense" critic. Clearly, if Professor Weightman had not existed the French would have had to invent him.

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Doing things with our data

JAMES B. RULE :

Private Lives and Public Surveillance

382pp. Allen Lane. £3.50.

Think of all the modern forms of "public surveillance", all the computers and data banks and centralized filing systems about consumer credit rating; and then marvel, if you will, how little they all *seem* to impinge on the private life of the quiet, reasonable man minding his own business. Of course (to quote Shaw) while the reasonable man adapts himself to the world the unreasonable one persists in trying to adapt the world to himself, and all progress therefore depends on the unreasonable man. Here is a book which shows, though that is not its purpose, how a very small increase in the supply of unreasonable men could reduce the whole mighty industry of "public surveillance" to futility and drive it out of business, at least in democratic countries.

Dr James Rule, a Harvard sociology PhD, has been working from Nuffield College, Oxford, on an examination of the growing control, you might almost say the manipulation, of the people of Great Britain and America by the collection and use of what was once private information. He chose three English institutions—the criminal record system, the licensing of road drivers and the National Insurance scheme; and two American ones—consumer credit reporting and "BankAmericard". He wanted to find out how much of our privacy is likely to survive all this, how much of our behaviour as individuals is controlled by it and what social changes it is likely to facilitate. And you can judge his standpoint from the fact that he rather neatly defines privacy as "the total amount of others' ignorance of one's own affairs".

The ugliest and most frightening thing about Orwell's *1984*, says Dr Rule, was "its vision of *total* control of men's lives by a monolithic authoritarian state"—the destruction of privacy as a means to an end, enforcing instant obedience to the dictates of the authorities. Conformity has to be assured by some method that lies between gentle persuasion and mass execution. "In the first chapter", says the blurb, "Dr Rule presents his subject in general terms: he discusses the growth of modern social structure, the role of social control in modern societies, and the use of information on persons as a means of controlling their behaviour." Well yes; but what chapter one really says (in 10,000 words) is that documentary records are necessary in big communities and not in little ones. You could safely skip this bit, although (perhaps even because) it was clearly the most troublesome that Dr Rule had to write. Or you could pretend it is an appendix. It would be sad if (as well might happen) any intending reader were put off by it, for there is a valuable book to come.

It is good, for example, to have at last an account of the Metropolitan Police Criminal Record Office without the usual evocation of Big Brother and the exclamation-marks; and surprising, to this reviewer at least, that all this record-keeping and little-brothering is done without legal authority, having no other guidance than "the discretion of the police and of the Home Office". It will also surprise many to know that not all police forces in Great Britain destroy the fingerprints and photographs of people acquitted in court—"many criminal record offices do not hesitate to up-date their records whenever they can, so that a current address and other information generated in the course of unsuccessful prosecution will find its way into the criminal record file". And what happens to the records of wanted suspects who manage to evade arrest for several years?

> As a general rule, listings are removed after three to five years with no arrest, depending on the criminal record office involved. There is an option for renewing the listing at the insistence of the police force originally requesting it, but generally this is not exercised. Some police officers express an attitude that, if a suspect has remained outside police attention for this length of time, he perhaps should be forgiven his misdeeds in any case.

For many years, in fact, police "forgiveness" has been a questionable virtue of the kind fathered by necessity; but it may have been this kind of revelation (for it is no less) which involved Dr Rule in some friction with the Home Office when he asked them to comment on the first draft of his book. Recording his appreciation of much help from that Department, he says nevertheless tha
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if they could.

Dr Rule found that the fi
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always call "re-certificatio
Rule's object is to inform
frighten us—or even re
—about such things. In this
been uniquely successful.

The neo-Gnostics

THEODORE ROSZAK :

Where the Wasteland Ends
Politics and Transcendence in Postindustrial Society

492pp. Faber and Faber. £3.75.

Theodore Roszak is a symptom of our present malaise. With his earlier work, *The Making of a Counter Culture*, he appeared in the forefront of the dissident youth whose sometimes violent discontent with our "urban-industrialized" society is readily understood by anyone who has lived in the stifling material and materialist smog of any great city—particularly any great American city—where everything seems to depend on the machine, is ruled by the machine, and subordinated to it. Man is seen as being trapped in a vast mechanical nexus which is of his own making but which he no longer knows how to control. How has this come about? Mr Roszak has little doubt about this; it is the result of the severing of man's rationality, which distinguishes him from the other animals, from his deeper roots in nature. We have lost all feeling for myth and mystery and hence our sense of oneness with all living things, and this, for Mr Roszak as for almost all the representatives of his "counter culture", means the loss of *religion*.

"Religion? But surely", we can hear our more progressive priests and pastors saying, "you must admit that Christianity has changed out of all recognition during the past decade or two and we really are in harmony with the modern world and its articulate or inarticulate yearnings." Mr Roszak, one would suspect, will have none of this; for, whether he likes the term or not, he is a dyed-in-the-wool reactionary of the most fashionable vintage. He is not in the least interested in the triumphalist Christo-scientism of the likes of Teilhard de Chardin with his vision of a purified science converging upon an Omega-God: for the myth of "progress" which was in any case never anything more than a pseudo-myth is dead, and we must return to what he calls the "Old Gnosis", the one true universal religion which has nothing to do with Semitic "revelation"—quite the opposite. For "this is not, of course, religion as many people in our society know it. It is a visionary style of knowledge, not a theological one; its proper language is myth and ritual; its foundation is rapture, not faith and doctrine; and its experience of nature is one of communion".

How this "religion" came to be destroyed is one of the themes of this book, as it is of so many others. The real villain of the piece, it would seem, is the Lord God of Israel who, through the law-givers and prophets of the Old Testament, forbade men to worship what it is of their very nature to worship, that is, the mysterious powers which operate within nature itself, not outside it. Everything that Kierkegaard, Barth, Tillich and the rest call idols are, for Mr Roszak and his many, many idealistic yet rootless fellows, real manifestations of the divine; only God is an idol and the source of dualistic sin. Yes, dualism, that is, what Jacques Monod has called the "principle of objectivity", is indeed original sin—or original ignorance as the Indians would prefer to call it. Though always covertly present in Christianity, it did not come out fully into the open until the Reformers fixed a gulf, unbridgeable except by the operations of grace freely given and more freely withheld, between man and "God", and the new dualist philosophy initiated by Francis Bacon and Descartes spawned "Newton's sleep" and the scientific nightmare that was its content.

Mr Roszak is very good at describing (with pardonable exaggeration and endless repetition) the horrors of our present urban-industrial civilization with its ruthless emphasis on "performance value" and the worse horrors that are bound to overtake us unless we manage to change ourselves, but he is as unsatisfactory as everyone else in providing any kind of viable alternative. As against the infamous triad—Bacon, Descartes, Newton—he sets up a "gnostic" triad of his own—Blake, Wordsworth, Goethe. Yet he is not naive enough to suppose that Blake and Wordsworth have anything particular in common, the one being a classical "nature mystic", the other a shamanistic explorer of visionary worlds beyond nature. Never mind, both, in their different ways, represent aspects of what Mr Roszak calls "rhapsodic intellect" and these aspects are fused into a single whole by Goethe.

Of course, anyone at all who finds the mechanized life to which we are condemned either tedious or unbearable will sympathize with Mr Roszak (or Timothy Leary or R. D. Laing or whoever). Good luck to all of them in their search for "transcendent oneness"; but how to transmit their vision to the witless many, that is the question, and, like most of his peers, Mr Roszak can give us no answer except Blake, Wordsworth and Goethe—an intellectual's answer to fellow-intellectuals with a similar cast of mind. How merciful it is that most of our fellow-men are too stupid to understand that they are "alienated" and are thereby spared the very real terrors of angst.

Ronald Taylor
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s widely translated. In his
ntury, where his first novel
d (to which this is a
has sold a quarter of a mil-
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bin Hood-like hero, Memed
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at the age of five) a feudal
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prison for subversion. The
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surprising to realize that
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ures as an outlaw runs the
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vulnerable to the bullets of
ot in the Taurus. The setting is lyrically described—wild and as fertile as Eden, suddenly parched when the government builds a dam; there are battles as lively as the best Western among the caves and thistles; immensely old men with flowing white beards shelter their precious young "hawk", and the beautiful untouchable girl rescues him and tames the brown stallion as dawn rises.

Yet it is not pure Robin Hood. Beneath the archetypal conflict of poor peasants and their champion opposing the complacent and corrupt administration, Kemal has some very specific ideals to put across. Primitive violence does not destroy the system—Memed himself spends much time pondering on the old headman's advice that "the sun rises and sets. Trees grow and rot. Waters flow, clouds rise. If you kill one agha, another one comes in his place." Only, perhaps, when the whole village storms the dam and stunned bureaucracy cannot arrest them all, does the cause seem justified by success. Revolution? Certainly Kemal is concerned to preach power to the people. But throughout this diffuse and occasionally clumsy saga, he is at pains to emphasize the traditional family and village loyalties which, more than vengeance, ultimately provide the only hope for an equitable society.

Horse sense

JOE McGINNISS :

The Dream Team

213pp. André Deutsch. £1.95.

Joe McGinniss made his reputation as a writer with a book about the 1968 American presidential election. *The Selling of the President* caused Mr McGinniss to make a promotion tour of the United States; and such a tour and the emotional exhaustion it produced create the circumstances out of which *The Dream Team* arose. For the narrator of this novel—Mr McGinniss's first—has also had a great success and has spent four months selling himself and his work: "The book sold 150,000 copies. But my brain had turned to custard on the tour. My will and initiative were gone. All I had left were my desires." The novel is an account of how he satisfied himself and recharged his batteries during a week at the races in Florida. For companions the narrator had Jennifer, a junior reporter from San Francisco, and Barnaby, a hardhitting television interviewer who had spent his life studying form and could guarantee that 40 per cent of his horses won.

The mysteries of the American turf are engagingly opened up by Mr McGinniss, who makes a passion for horses and gambling seem almost worthwhile. Yet the horses, in the end, are only partly the subject of the novel, for the heroine, Jennifer, an exasperating and touching girl, almost steals the show. She is a surgeon's daughter and had once visited Easter Island, where she had had a vision of man's potential and could hardly wait (she said) to get back home to start realizing hers. Her ambition is to join a crack agency reporting group, The Dream Team, which provides the only false note in this piece of work: a poor title. Jennifer turns out to be the novel's conscience and her awesome change-of-heart provides the recall to reality from what had been a rose-coloured binoculars' view of the world. This is a happy book and its charm is soundly based on Mr McGinniss's ability to reproduce the rise and fall of ordinary conversation and the deftness with which he catches the surface glitter and bravado of certain aspects of the United States.

ping in the streets

SSELLI :
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the mother of another patient. A couple take over a flat; while the woman prepares supper a family arrives to take it over from them; while the parents and two children settle in, taking no notice of anyone, a uniformed chauffeur turns out the original couple. What went wrong with his precautions, the man wonders. There is a death in a bath, slippery with blood. Violence is sporadic, casual, mentioned almost as an aside: groans from the bushes in a park where police are prowling, trees in blossom, sun shining, and a naked girl bleeding on the grass, holding her head in her hands.

Signor Rosselli seems to be making no direct statements, to be giving us images of life, rather than action. Though his stories are set in Italy or in New York, they are unlocalized, merely urban and contemporary, and might be in Japan or South America just as well. His unblinking eye, his preoccupation with violence, his skill and accuracy, suggest comparison with the films of Hitchcock. But the style is all his own.

Squire dance

TERENCE DE VERE WHITE :

The Distance and the Dark

320pp. Gollancz. £2.25.

Everard Harvey is an Anglo-Irish landowner, widower of jolly, sensible Kate, and now remarried to a brittle English beauty called Sally. Everard does not approve of the IRA's methods, but he believes in their objectives. This irritates most of his neighbours in hunting-country Eire, whose political sensibilities do not get much beyond wishing that both sides of the struggle could be shipped off to Cuba. But the IRA are just as hostile to Everard's fence-sitting, and when a bombing attempt on his house goes wrong, his little son is killed. All Everard's efforts to bring the boy's murderers to justice are blocked by the lying, fear and stiffness of all who could speak. His marriage founders, and Everard finds himself falling in love with his best friend's wife, Aileen, who has loved Everard silently for years.

Terence de Vere White has written pleasant novels about the amusing aspects of Ireland; this book, it is clear, was intended to pay more serious attention to Ireland's pain. But it is still like reading about a hill station of the British Raj: in spite of its tragic climax, the emphasis of the book is upon trivial marital quadrilles; upon Everard's dealings with his plain, horsey daughter; upon all the old, privileged nonsense, but not upon political attitudes and counter-attitudes that are killing people every day, even while Mr de Vere White's readers peruse his Edwardian pages.

The story belongs to a handful of dull squires and their consorts, endlessly making up numbers for dinner parties with each other. The conspirators are shown either as weak creatures recruited against their will, and in spite of their loyalty, to the Big House, or white-faced bullyboys beyond all reason or pity. It is entirely characteristic that the kick on the last page is delivered in a London club, by a London friend of Sally's, and concerns the totally un-Irish subject of the paternity of the dead child: *that's* what it was all about. Jack Yeats would be amazed to see his lovely Pegasus, sublimely irrelevant but leaping on the dust-jacket none the less.

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Between Polish and German

ERWIN WEIT:

Eyewitness
The Autobiography of Gomulka's Interpreter

Translated by Mary Schofield

224pp. André Deutsch. £2.95.

Erwin Weit was an interpreter, especially between Polish and German. The subtitle of *Eyewitness* describes him as "Gomulka's interpreter", and the original German version of the book in 1970 described him as "interpreter for the Polish party and state leadership". But, as he himself says, he was made head of the German editorial department in the Polonia State Publishing House some time before 1956—he does not mention the date—having previously been a journalist. This editorial department consisted of a team of translators whose task it was to translate official Polish publications into German. He was frequently called upon to interpret by various organizations, including the party and government departments, on a freelance basis. He was therefore unlike Paul Schmidt, who before the Second World War occupied the post of official translator of the German foreign office.

It is clear from what Mr Weit writes that he was excluded from top party conferences. Thus in the last chapter he writes about the Warsaw conference of July 14, 1968, which produced the Warsaw Letter to the Czechoslovak Communist Party, and in which he acted as one of the translators at the plenary sessions. But there were other meetings from which interpreters were excluded. In the intervals of the sessions, Mr Weit writes: "Brezhnev and Gomulka frequently left other delegates and held private discussions. Naturally the other delegation leaders knew what this meant: they were excluded from this third, and most important level of the conference." Since Gomulka speaks Russian, there was no need for an interpreter.

If we accept that at a certain level—that is the decision-making level—Mr Weit was not present, and that therefore we are not going to be told the innermost secrets of the Communist system, we may find most valuable and interesting information about "life at the top" in a Communist state. Particularly important are the descriptions of the meetings between Polish and East German leaders, and of course the meetings between Gomulka and Ulbricht. Indeed Mr Weit's account enables us to test the frequent assertion by Communists that relations among socialist states are different from and superior to the relations among capitalist states. In fact between 1956 and 1968 the relations between Poland and East Germany, though on the surface cordial, were in fact bad. This is in itself interesting because it has been believed in the West that in the 1960s there was a close identity of views between Warsaw and East Berlin. The fraternalism, the proletarian internationalism which Communists talk about were not noticeable in these relations.

What was remarkable was the degree of intervention in each other's domestic affairs which most non-socialist states would find intolerable. Thus Mr Weit describes a party-state delegation headed by Ulbricht which visited Poland in December, 1958. After discussions between the two sides and the customary and obligatory tour of Poland, Ulbricht insisted on visiting the Rosa Luxemburg electrical works in Warsaw and making a speech there—or rather, inviting questions to which he replied. By contrasting unfavourably the achievements of Polish socialism with those of the German Democratic Republic, he made a veiled but effective attack on Gomulka.

Eyewitness will also be read for details of the Warsaw July, 1968 meeting. This was a Warsaw Pact meeting from which the Czechoslovaks and Rumanians were excluded—in itself a violation of the treaty. Mr Weit describes this remarkable meeting and the speed with which the Warsaw Letter was produced. We are told of the moderation of the Hungarian delegates, led by Kádár, and the hawkishness of all the others and particularly the Bulgarians, who already at this time spoke of military intervention. It is also amusing to see Brezhnev disciplining the other delegates much as a teacher disciplines his pupils. When the Bulgarian Zhivkov showed signs of sleepiness during Brezhnev's interminable speech, and took off his headphones—after all he knows Russian—Brezhnev glared at him. Zhivkov, catching the stare, put on his headphones and listened most attentively. Towards the end of the day, Ulbricht suggested stirring up the Slovaks against the Czechs, Brezhnev shut him up with the words, "Did anyone ask you for your opinion, Comrade Ulbricht?"

The assertiveness of the East Germans, and of Ulbricht in particular, are well-documented. When the Poles visited East Germany they found it quite impossible to get correct translations of their published in the German pre Germans imposed upon oth own phraseology. Thus the ger-Brandt government had known as the Kiesinger-Stra ernment, and instead of the F Republic of Germany it had to German Federal Republic then, of course, there is "the Fascist Defence Wall", kno others, including the Poles, Berlin Wall. The East Germ showed prejudice against the When Brezhnev insisted in 196 the Polish delegation should to the Karlovy Vary conferenc Berlin together with the Ru the East Germans raised obje but had to give way. "Fir so that the Polaks can trad the Russians", shouted the Ea man premier to his underlings enough for Mr Weit to be a hear it.

The reader may well wonde it was possible for a man w many secrets to leave Poland The anti-Jewish drive in Pol 1969 spared hardly anyone. I Ulbricht, we are told by Mr sent an official note of protest Poles criticizing them for allowed him to emigrate.

The translation is good th literal. It may be possible to German that "the [Com system devoured nightingale nightingale . . . without show sign of roaring less fiercely". in English.

On the rebound

ABBA EBAN:

My Country
The Story of Modern Israel

304pp. Weidenfeld and Nicolson. £3.75.

GERALD KAUFMAN:

To Build the Promised Land

259pp. Weidenfeld and Nicolson. £4.25.

Now that Israel has come of age, perhaps the stream of books exclaiming at the hard work, determination and success of its nationals will abate, for most of them repeat the same story. This begins with the vision of the forerunners, and goes on with the sacrifices of the pioneers, the horror of the Nazi holocaust and the fulfilment since 1948 of a 2,000-year-old dream.

At first sight *My Country* is another of these just-so stories. Its style is suave, as befits that of a Foreign Minister. It opens with the usual tribute to past thinkers and men of action, and goes on to the relatively well-known themes—the iniquities of Bevin, the featherweight injunctions of the United Nations, and the follies of Nasser—which account for expansion in 1948, retraction in 1956 and triumph in 1967. Some differences between it and other books emerge because Abba Eban, moving around the world as he does, sometimes takes a world's-eye view. For instance, he brings home the especial horror of 1939 for the Jewish people, heading his account with an unusual and moving photograph of Zionist leaders listening to the news of the Molotov-Ribbentrop pact. And he gives the best available account of the promptness with which Israel has profited by foreign mistakes or weaknesses to put its foot in the door and keep it there;

> The whole of Jewish history is an eternal celebration of resilience. It teaches that there are no situations from which recuperation is totally impossible. This quality has rarely come to finer expression than in the manner whereby Israel seized and created its opportunities between 1948 and 1951. There was an unusual sense of command over the flow of events and the direction of history.

Then and later, everything was turned to account—Arab flight from the land; United Nations failure to get the Arabs to move as one; Arab rejection of internationalization of Jerusalem or even of the Holy Places; Arab over-confidence in military solutions despite the evidence that to fight the Israelis is to meet them on their chosen ground. Each time, Israel unilaterally enacts some change of size or status; this stream of successes produces its arrogant mien at the age of twenty-five.

Mr Eban points to the dark side of overconfidence and intransigence. He quotes Jacob Talmon, Israel's great and thoughtful historian as coming to a "grim conclusion". He himself lists the original Zionist values that are nowadays in jeopardy because of a whole crop of weeds that are common everywhere—a wild rush for affluence, excessive nationalist dogmatism, a rising crime rate, a widening social and economic gap between rich and poor.

To these add Israel's unique problem about the place of religion in its national make-up. He leaves the impression that his country, though joyful and triumphant, is up against it and no different from the rest of us except in willingness to beat an expansionist way ahead by the use of force if need be.

Gerald Kaufman is a former press adviser at 10 Downing Street who came across Israel only in 1961 when (according to his first-person-singular blurb) he sighted "a golden glow which was the city of Haifa being batted hard in the eyes by the Mediterranean sun. Without a moment's delay I fell in love with the place." He is often critical of its shortcomings, but writes almost exclusively of its internal ups and downs. Would-be immigrants or tourists who want to know about these will find his book informative and readable. Most non-Jewish readers will think he could have told them more if he had taken an occasional glance at the scene as it looks from abroad—for instance, at the effect of occupation of Arab areas not only on the occupied but on the occupier.

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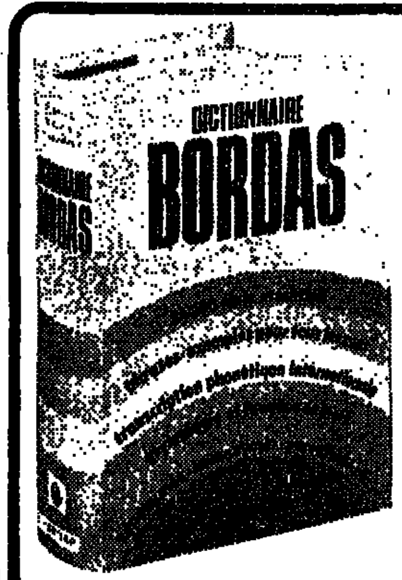

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BASIL BLACKWELL — OXFORD — ENGLAND

Modern languages as they might be

BY JOHN WEIGHTMAN

YOUNG DAYS, when, as I now I had a remarkable confid- in my own opinions, I was d with various aspects of language studies at the ity level, at least in respect ch, although I imagine the was much the same in German Spanish.

sed as I was to French, it did to me that the teaching of guage was rationally organ- had marvellous prose-classes ished bilingual professor, but prose is always well beyond e of an undergraduate, and ll only watch him fly while barely able to walk. His marks introduced us to the complexities of language, not do much to help us to in them actively. We heard a amount of French in con- groups and lectures, and— during, because I had never so much money before—I 10s of my grant on a Co-op ast (Defiant model) in order to Paris morning and even-

always felt that, outside the al categories of grammar, st be some way of breaking language so as to make it te easily assimilable for sitive learner. Now, in f the "basic" and audio- echniques and the new appli- linguistics, I have come to that this may be too san- hope. For most people, nguage learning is prob- end to be a slow and process, since the way lan- introduced into, and func- the mind may well remain cent mystery. However, I d that the average univer- se does not take into the general difficulties of earning as much as it

I had to spend many frus- s studying Romance phil- d Old French, not to men- -Saxon, subjects which, at e, held little interest for interfered with my main which was to learn French, I found sufficiently ab- itself. It is true, of the light of the Absurd, ay embark unwillingly on ject and then discover it ating and apposite, but if not happen, learning e grain sets up unneces- logical blockages.

ch and Romance philo- contingent disciplines; the geniuses who have the French language e modern period have ignorant of them, and so be argued that they are for a proper knowledge of toric, the Classical tra- holic theology and polit- losophical ideologies are more directly relevant to a of learning French. Old nd Romance philology prominence, and have dominant in some areas, the historical accident of ergence in the nineteenth and the belief that they ientific" stiffening to an oft option.

year I heard this point ated once more during a discussion about whether or not Romance philology should cease to be obligatory in a particular faculty. Since I have never yet come across a fully English person who could handle French with absolute perfection, I cannot see how the belief in the soft option ever arose, except perhaps through the pseudo-scientific superstition that what is not yet amenable to scientific analysis is easier than something which is. I have, of course, no objection to the teaching of Old French or Romance philology under the French umbrella, and I myself now find them interesting; but I think their non-central position in French studies should be recognized.

To complete the portrait of the *mauvais coucheur*, I add that the so-called "literary history" which dominated my student years struck me as being misconceived. It did not concern itself directly with the discussion of aesthetic, moral or intellectual values, but veered off into biography and the doubtful tracing of influences or sources. This did not mean that value-judgments were altogether absent, but rather that they were implicit, often unexplained, and even taboo. It was assumed, and sometimes openly stated, that scholarship was the occupation of academics and criticism an activity of men of letters. I have never understood how scholarship, if it is to be meaningful, can be divorced from critical appreciation, nor how criticism might not be improved by scholarship.

However, there have been great changes in this respect in my lifetime. Criticism has been admitted as an academic activity, largely, I think, because of the developments in English. But since the fashion, in some influential quarters in France, has now switched from erudition to structuralist interpretation, which often claims to put values "in parenthesis", it may be that what is now called criticism is, in its turn, developing some of the characteristics that I disapproved of in literary history. *Plus ça change, plus c'est la même chose* in another form. If so, I can only deplore the fact.

In my view, the purpose of the academic study of French, as of any other language, is to inculcate as perfect as possible a knowledge of the language, accompanied by as clear and detailed as possible an appreciation of the evolving pattern of values embodied in the particular culture. Academic objectivity and structuralist objectivity are equally fictitious: "I" (or *je*), when honestly used, is a much more modest, and indeed a much more scientific, pronoun than "one" (*on*) or "we" (*nous*), because, in the last resort, if there is any genuine intellectual or aesthetic activity going on, it is always the work of the individual mind or the individual temperament, which is testing its findings in the hope that it might achieve some representative or collective truth.

It follows from the reasoned prejudices set out above that, in my ideal faculty, great emphasis would be laid on language-learning, and the student would combine the acquiring of this technical proficiency with specialization in any branch, or branches, of the culture—literature, history, history of ideas, politics, economics, sociology, etc. All the non-scientific disciplines are interconnected and depend on emotive and value-ridden language in a way the sciences do not. I believe in the traditional English distinction between the sciences dealing in verifiable facts and the non-sciences, now misleadingly renamed social or political "sciences".

I do not think scientists proper, as scientists, need to know foreign languages for their work; they could operate equally well with accurate translations. But the primary material of all the humanistic disciplines is language, and not language in the abstract or as a system of universals (like mathematics or the agreed factual vocabularies of science), but language in its folk form as different cultural idioms, each with its complex and changing mass of emotional and intellectual connotations. Therefore each humanistic discipline could, for some students at least, be linked with intensive study of a foreign language. I see no reason to separate literature off from philosophy, politics and economics, because literature is concerned precisely with all these things; or, to put it the other way round, these disciplines have a literary dimension, which is the way they exist in the languages of their particular countries, their first or "natural" medium.

It is true that, in recent years, a new interest in combined degrees has developed, on the alleged ground that single specializations in a foreign language are too limiting. There has been a return to the old conjunctions of French and German, French and Spanish, etc, or separate subjects have been juxtaposed, such as French and history; or again, "modern studies" have combined a smattering of one or two languages with general reading, often in translation.

This is not the sort of thing I have in mind. In the first place, it does not make sense to say that French, for instance, is limiting; if properly understood, the French specialization can include as many aspects as there are branches of French culture. Like any other linguistic specialization, it is a whole intellectual and aesthetic universe on its own, and the key to it is expert knowledge of the language, not a smattering. Secondly, only the very exceptional student can cope adequately with more than one foreign language, while retaining some grip on his native culture. And thirdly, if—say—French and history are simply put together in such a way that French is taught along traditional lines and history is seen from the English point of view, the student himself is left to make the synthesis, and, needless to say, he will make it only when he is cleverer than his teachers, which will not be often enough.

It has been my experience that the vast majority of people tend to be, and want to be, monolingual, even when brought up in bilingual and multilingual circumstances. It is as if there were something in human nature which resisted speaking with tongues. An individual, a group or a population will learn a foreign language really well only when there is some strong, immediate motivation for doing so. As it happens, we in England are rather badly placed at the moment in this respect. Although our young people seem to be less spontaneously nationalistic than the majority of their forebears, they obviously feel themselves, however vaguely, to be part of the worldwide Anglo-American linguistic empire, which has the backing of pop-culture, and so they have no particular incentive, apart from pure intellectual curiosity, to learn foreign languages, either European or Oriental.

Any ambitious young person anywhere in the world has a reason for learning English or American, and one cannot but be impressed by the enormous increase in the number of Continental intellectuals and businessmen (even in Paris, and in spite of the declared linguistic protectionism of the French authorities), who can now express themselves accurately and fluently in English and, to all intents and purposes, lead a second, parallel life in English. In England, more people perhaps than before know a little French; but, so far as I can tell, there has been no increase in interest in German, Russian, Chinese, etc, and no general improvement in linguistic proficiency even in French, in spite of the development of language-laboratories and the presence of native language-assistants in secondary schools.

Most of the candidates I interview for university admission are much inferior in this respect to the best people of twenty years ago. Almost without exception, they speak with an unmitigated English accent, have done no phonetics, usually have never even heard the word (Paul Passy and Daniel Jones must be turning in their graves), and are not unduly concerned about mistakes in grammar and gender. It is as if they took a lax, amateurish approach to be the normal thing and were surprised that more should be asked of them. Since they seem to be just as intelligent as, and have more poise than, their predecessors, this attitude to language-learning must be a general sociological phenomenon resulting from the atmosphere of permissiveness, uncorrected, as it is in some other countries, by a sense of urgent need. We are labouring, for the time being, under a deadweight of unrealized complacency.

However, even if Anglo-American is well on the way to being the world language, it is important for the intellectual health of the country that our universities should turn out highly competent linguistic experts in all fields, so that we have direct communication with the various national atmospheres. Consequently, I would like to see academic linguistic study organized on the same basis as instrumental practice in music, or class-work in ballet or training in sport. Those people who opt for linguistic expertise should spend part of each day practising the techniques worked out by phoneticians, elocutionists and linguisticians to help them to undergo a course of

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forced-feeding in their chosen language. This was the process used during the last war by the military authorities to inculcate a basic knowledge of Japanese, and from all accounts it worked remarkably well. There is no inherent reason why a method which succeeded under the stress of war should not be applied in peacetime.

To learn a foreign language really well is just as "unnatural" as to play a Beethoven sonata or to dance *a pas de deux*. In our present state of knowledge, there is no way of making it easy. The muscular and psychological resistances should be recognized, analysed and systematically overcome. And it should be accepted that the really competent speaking of the language is not, as some people still tend to believe even at this stage, a vulgar and practical accomplishment beneath the dignity of academic study, but a way of imprinting the psychological-cum-physiological truth of the foreign culture on the sensibility of the student. Such an end is not to be achieved by doing one prose and translation a week in a rather dispirited way, absent-mindedly listening to tapes or vaguely chatting with a native assistant. There has to be a drive towards learning, either from within the student himself or from outside, from the organizational framework surrounding him.

It may be that some institutions have already begun to deal with language-instruction in this way. I know of one training-college which does something of the sort for students intending to teach primary-school French, and achieves encouraging results. But the system has not been generally applied in universities and linked with advanced intellectual study.

My basic point is that a language is a concrete embodiment of values, which operate for the most part without being consciously formulated. Therefore, other things being equal, the better one assimilates the language, the better one feels the values before trying to elucidate them—if, indeed, one ever manages to do so to any important extent. All linguistic operations consist of a wide band of unconsciousness or automatism with a narrow fringe of consciousness. It follows that we need a number of people who are prepared to immerse themselves actively in foreign languages so as to experience the pull of the foreign mentality. But it is little use their becoming gallicized, germanized, etc, if they lose the sense of what is English. The object in studying French is not to become a pseudo-Frenchman, although that may be an effective initial aim ; it is to become bifocal, so that Frenchness illuminates Englishness, and vice versa.

Given the Anglo-American linguistic hegemony, it is probable that only a small minority will seriously want to go in for intensive language-study, involving the techniques of speaking and writing. If we accept the fact that many students have a half-hearted approach to the active handling of the foreign language, they could no doubt be put into a different category and trained intensively only in understanding and translation. Why bother to force prose composition on someone who has no liking or gift for that activity ? It is like trying to teach tight-rope walking to a non-acrobat, who is discouraged by always falling off. But the same person could often develop a very good passive knowledge of the foreign language ; it will not be as intimate as that of the bilingual subject, who actually experiences the total impact of the foreign language on his sensibility, but it might be extremely valuable.

Here, again, however, I would ask for a rather higher standard than is usually expected at the present time, with regular comprehension tests and exhaustive linguistic analysis conducted by bilingual speakers. And I would demand proficiency in original composition in English, since nothing is commoner at the moment than a kind of semi-literacy in the native tongue, which is immediately aggravated by the influence of the foreign language, if there is not a constant struggle against pollution of idiom.

How could my remarks be translated into practice, if they were felt to be cogent ? How does one react against a collective atmosphere, except by defining one's point of view and hoping that it may eventually appear convincing to an increasing number of people ?

I don't think the solution is to confine "practical" studies to some universities and polytechnics, and to link them up inevitably with interpreting and business and economic specialization, although there is every reason why this should be done in certain places. I repeat that intensive language-learning can, and should, be combined with any special area of study. Language and literature have been automatically linked since the nineteenth century, and it is obvious that no one can have an educated command of a language without knowing the books with which the average, cultured native is acquainted. But a good linguistic specialist can be interested in literature without wishing to spend his time on certain traditional academic techniques connected with it. I would allow him to adopt an historical, philosophical or sociological approach, not as something marginal to the study of literature, but as his main preoccupation.

I remain convinced myself that literature offers a synthesis, or symbolic representation, of the cultural life of any period ; but not everyone believes this, or can sense it at the undergraduate level, or is prepared
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knowledge, literary study a
sophical sociology.

Critical dialogue

GIACOMO DEBENEDETTI :
Niccolò Tommaseo
307pp. Milan : Garzanti, L.4,000.

Giacomo Debenedetti was a well-loved figure in the intellectual and literary life of Rome before his death in 1967. He was one of the best of all Italian literary critics because his essays were works of art in themselves. This was not only because of his style and the ease with which he assimilated and sublimated the apparatus of literary criticism. More important, he had a brilliant faculty of identifying himself with his characters so that his analyses have a haunting hint of creative autobiography. When he examined an author with all the apparatus of modern psychology we feel that in some way he was also examining his own experiences of strength and weakness. He had that faculty, not universal among his fellow academics, of getting inside the skin of his authors as though they themselves were aware of, and tortured by, their own limitations.

Such remarks surely have a bearing on why Debenedetti chose to write this prolonged analysis of Tommaseo. For Tommaseo was a secondary romantic poet and man of letters of the Italian nineteenth century. He turned his hand cleverly but without total dedication to quite diverse tasks. He was born in Italian-speaking Dalmatia. He was often an exile from his capital, Venice, though for a brief moment, during the abortive revolt against Austria, he was a member of the provisional government of that city. He is buried in the cemetery at Settignano near Florence. He wrote on such diverse subjects as *The Divine Comedy* and Italian synonyms. He produced secondary novels and of course verse, and he translated Greek popular songs.

Generally, his cleverness never made for sustained and integral inspiration, for he had a divided personality. Under Debenedetti's microscope we discover something "unfinished" in Tommaseo's verses, a minuteness of word mastery but with one sentiment contradicting another. He was very small in stature (Debenedetti was small too) and what the Italians call a *donnaiolo*—a woman chaser. His real being was that of a pathological introvert, almost a solipsist, who saw (whether he wanted it or not) the external world turning round himself. Such a characteristic is of universal import, for it is common everywhere to secondary writers and it is perhaps what makes them secondary.

More stress might have been put in *Niccolo Tommaseo* on the contradictions between Tommaseo's sexual obsessions and his Catholicism. But something of his disintegrated character was well noted by his lifelong friend, the great liberal priest, Antonio Rosmini, whose writings raised suspicions in Rome.

There is an introduction to the book by Debenedetti's friend, Alberto Moravia, which states that the truly modern style of criticism is really a dialogue between the author and his subject. Tommaseo is certainly a psychiatrist's reward.

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Writing of reality

HARRY LEVIN :
Grounds for Comparison
423pp. Harvard University Press. London : Oxford University Press. £6.75.

Harry Levin left his native
polis to enter Harvard,
e he was to remain (except
s of travel abroad) as stu-
ior fellow and professor of
tive literature, finally becom-
of that university's bright
sible throughout the schol-
d and attracting many young
study the discipline he pro-
e. Comparative literature
survival in America almost as
Professor Levin as it does
Wellek, his slightly senior
e and friendly rival at the
lace" in Connecticut. Now,
his sixtieth birthday, his
ave sponsored a collection
tical essays, dating back to
his own University Press
shed them as a volume in
l library of "Harvard Stu-
Comparative Literature".
ok concludes with a bibli-
of all Professor Levin's
to 1972, and in an introduc-
ay of "Personal Retro-
he recalls a remark of
Wilson's when he was simi-
bliographed" as a schol-
pliment on his birthday.
Wilson expressed regret
ger men were turning
hemia to Academe", and
that: "In the 'twenties,
Levin . . . would undoubt-
been editing the *Dial* and
n hat for *Ulysses* in its
It is an illuminating com-
d still more revealing that
Levin quotes it in his
n. For a number of other
, anecdotes and thoughts
ays that follow seem to
the same direction. "My
al focus has centred . . .
primordially, on the rela-
een literature and life."
story of Dylan Thomas's
is a professor of compara-
ature on an American
o you compare it with ?"
s inimitable, uninhibited,
sive manner, he went on
a monosyllabic suggestion,
e could not permit our-
entertain.
estion put more politely
a Mailer's fictitious stu-
he Naked and the Dead;
Hearn had been sitting, so Professor Levin tells us, "in one of my lectures", when he asked : "Sir . . . what's the importance of that ?" Hearn's question was directed, apparently, at Thomas Mann's use of numerology in *The Magic Mountain*. Professor Levin's reply is typical of the liberal academic and of a generation that in the end was to have to endure so many more heated protests from the young. He "would share some of Hearn's impatience", but he quickly goes on to make the sound (and barbed) critical observation that "such virtuosity is the defect of Mann's or Joyce's artistic virtue, a sense of design, a sense which is conspicuously absent from Mr Mailer's shaggy ego-trips".

Now, this reply only pushes the question one stage farther back, into a realm of more fundamental value questions, questions that probe exactly that "relation between literature and life" on which Professor Levin claims to "focus". Why did young Hearn feel, then, that *he* had to ask this question, which is aimed surely just as much at Professor Levin's "focus"—on Mann's numerology—as at Thomas Mann himself ? The answer is that Professor Levin is not looking at the question in the same way as Norman Mailer ; his focus is not imaginative or creative but entirely critical and scholarly. This would not be a matter for comment, let alone protest, if the professor had kept clear of that Bohemian experience called "life", where scholars have notoriously never been much at home and have not infrequently been mocked.

The best of Professor Levin's generation, however, and of many teachers of his subject, tried to get on board the big cultural voyage of the age, which they called "modernism"—until the going got so rough that many of them tried to get off again, declaring that modernism was over. They knew what kind of phrase to use on landing in order to cast doubts on those that went on :

> If we now are facing an apocalypse, then perhaps we need critics with apocalyptic sensibilities, like George Steiner, rather than stodgy old humanistic liberals like Professor Trilling and myself.

This is what an existentialist might call *mauvaise foi*: the playing of a role to avoid confronting a difficult situation. The irony in Professor Levin's case is that we would never raise these difficult questions about "life", if he had not drawn our attention to them. To be a scholar, when you are a scholar (and a most widely-read and learned one at that), would suggest to no one that you have evaded a big question, unless you yourself keep hinting that there is this big question to be faced.

If Professor Levin "fails" at some point—and he reminds us in this book of an adverse review of *The Gates of Horn* in the *TLS*—then it is because he pretends to be pressing towards the heart of some vital problem which he can be seen to be merely circling around. Or more precisely : his writing makes an impression of circling around and around, rather like a large wall which is certainly curved and therefore we expect that it must enclose and at last disclose something. We follow the contour, impatient to see in ; but when we get to the end, it is with a feeling of having gone only in a circle. Why do we not say, as we do with so much straightforward scholarship : well, that is the extent of it ? Why do we feel vaguely disappointed ? Is it because Professor Levin himself, or "comparative literature", or both, seem to promise something very much more ? And by contrast with this sense of the "stuff of human experience" (one of his promising phrases) we all too inevitably feel that his scholarly writing has not revealed this something but rather obscured it.

No wonder, then, that he can seize at once on the "theme song" of E. E. Cummings : "Birds sing sweeter than books tell how." Professor Levin explains that : "An overwhelming consciousness of the abyss between them [birds and books] is perhaps responsible for his typographical gestures and stylistic outbreaks." The same could be said, of course, about Mann's numerology and Joyce's word-games. The writing-down of critical explanations like these produces a paradoxical effect, however ; it rescues all modern "consciousness of the abyss" from that dangerously inspiring encounter, and turns it into scholarly knowledge to be stored in libraries and taught in classrooms. The modern becomes part of the tradition, in a slightly modified form. "Cummings is not really a modernist ; he is rather, like Joyce, a disaffected traditionalist."

To repeat, there is nothing reprehensible or even surprising in the fact that scholars do something so different from, and perhaps even counter to, what writers do ; that knowledge and imagination are not one ; that ideas and experience, theory and history, mind and life do not form a whole. Professor Levin has derived his most important, single thought concerning literature from glimpsing the paradoxical relationship that prevails between what is written and what is real. He has set out time and again to explore this paradox, as it glimmered through the lines of some great book, like *Don Quixote*, to take the most obvious example. And what seems to have happened is that he forgot that the paradox must ultimately apply to him too : *especially* if there is a connexion between literature and life.

Instead, Professor Levin turned his unique intellectual insight into a scholarly "principle", supplied it with a label—"the Quixotic principle"—and researched it. The result is a considerable pile of knowledge, brick upon brick, the course lines clear—and always that gentle promising curvature that encloses nothing. Why should it? Why not accept that this is what "universal relatedness" (Professor Levin's professed intellectual ideal) is like at the level of literary scholarship ? The answer is that it is not only the imagination of the young that will be disappointed by such liberal acceptance of everything.

The imagination of Arthur Lovejoy knew the difference between an idea and an assemblage of material, even if there was a theoretically sound "method" for assembling it. ("I have a probably irrational phobia for the word", writes Lovejoy in a letter to the author published here). And the same letter contains a piece of advice, an axiom humorously put by a man who knew what he was talking about : "It is necessary first to catch your ideas—to identify them, to recognize their *intrinsic* implications." Does Professor Levin know after all what Lovejoy meant, and rarely just talked about ? For about his own *Gates of Horn* he says, not that its critical revaluations were important—those were evidently not the point of the book—but : "I still hope that someone will some day pick up the message within it, *bouteille à mer*." It is the perfect image for a message that got lost.

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C. B. MACPHERSON :

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255pp. Clarendon Press : Oxford University Press. £2.75 (paperback, £1.25).

RICHARD E. FLATHMAN :

Political Obligation

334pp. Croom Helm. £4.

C. B. Macpherson is a hedgehog, who knows one big thing. It is that modern political theory reflects the corruption of market society. Before the rise of capitalism political theorists thought of man as primarily an agent, with specifically human capacities to be developed and enjoyed. This was the view of Plato, Aristotle, and the thinkers of the Middle Ages. In the seventeenth century the growth of market society produced a different concept of man as basically a consumer and appropriator. First developed by Hobbes and Locke, this notion came to be the foundation of utilitarianism. Professor Macpherson calls it the theory of liberal or possessive individualism.

The old view could not be repressed for long, however. It was revived by Rousseau and Marx, and joined liberal individualism in the thought of J. S. Mill and T. H. Green. Professor Macpherson gives to the concept of man as a developing agent the name of democratic humanism, so that the mixture of this with the philosophy of the market forms liberal democracy. Since the two ideas of human nature are inconsistent with each other, liberal democracy is unstable. The "liberal" element will and should be pushed out, and then we shall have a retrieval of genuine democracy.

One can understand why Professor Macpherson should associate the philosophy of the market with liberalism. One can also understand why he should use the term "humanism" for a concept of man that stresses specifically human capacities; but why does he also call it "democratic"? It is because he understands democracy to be egalitarian. Then why does he suppose that "humanism" is egalitarian? His reason is that the "humanist" view applies to all men equally. But is not the same thing true of the "individualist" view, which applies equally to every individual? In a sense it must be true of *any* alternative; a concept of man is intended to apply to all men, and to add the word "equally" is simply to repeat the "all". In the case of "individualism", however, the notion of equality has a more positive meaning. Professor Macpherson himself, in essay XIII of *Democratic Theory*, stresses the place of equality in the thought of Hobbes. What is more, he says that Hobbes "was reflecting the new seventeenth-century demands for bourgeois equality". Egalitarianism can be attributed to market man more easily than to Aristotelian man. (Plato and Aristotle would be surprised to be classed as egalitarians and democrats.)

Conversely, one could just as well argue that the label "individualist" suits Aristotelian man more than market man. The former is a being who exercises his own capacities, who wants to develop them to maturity, so that he will realize a full and individual personality. Market man is a featureless unit, each like any other, fodder for an adding machine. "Everyone to count for one", said Bentham; equal but not individual. As Professor Macpherson puts it in his final essay: "The mathematical method is congruous with the reduction of all men to the equality of the market."

For all that, there is some truth in Professor Macpherson's contrast between the two concepts of man. He distorts it when he links them directly with liberalism and cracy, but he does make a sive case for looking critic the economic associations of ism.

Richard Flathman is a fo knows many things. Unfortu he does not know how to from them. Having decided to about political obligation, he resist the temptation to bric philosophical issues and disc that are remotely relevan writes six long chapters abo guage, rules, and obligation eral, before finally dealing w subject in two further chap this last part of *Political Ob* he surveys consent and utili ries of political obligation, co the objections to each, an cludes that a form of utility has to be accepted in th Despite the earlier para modern theory on the more matters, Professor F reaches his view of political tion largely by bringing o force of arguments employ Plato in the *Crito* and by Hu he had gone straight for th the start, his book would ha shorter and more helpful.

Colonial patients

IRENE L. GENDZIER :

Frantz Fanon

300pp. Wildwood House. £4.75.

The European or White American reader of Fanon is bound to feel, as Sartre reminds him in the preface to *Les damnés de la terre*, that he is eavesdropping on a dialogue in which he has no part. He may fall back on the orthodox criticisms of Fanon as an apologist for violence or a believer in the leading role of the peasant class; he will still be left with a sense of perplexity before a body of work which is tragically incomplete, flawed, proved wrong in many of its predictions, and which yet contains some of the most vital and liberating insights to be found in the political literature of the twentieth century.

Irene Gendzier has attempted to write both a biography of Fanon and a study of his work and influence. She tells us that she started to write a "psychohistory" of her subject, but became increasingly drawn towards the "social and political dimensions of the man's world", as opposed to the origins of his individual response to it. She is not entirely successful in her attempt to integrate her themes, but her extensive research, both in Fanon's writings and in interviews with some of his friends and colleagues, at least allows her to raise most of the relevant questions. In the strictly biographical sections, she fails to develop the impression she gives in her first chapter of Fanon's sensitive and somewhat thorny personality, or to show how his family background and his relationships with his colleagues in France and Algeria may be important for an understanding of the form his political message was to take.

Professor Gendzier gives a much more satisfactory account of Fanon's work as a psychiatrist, from the time of his medical studies and his training in group therapy under Dr Tosquelles to his work as director of the hospital at Blida-Joinville. Her interviews with Dr Tosquelles and her study of Fanon's early scientific papers are a worthwhile contribution to our understanding of this crucial period in Fanon's development, showing how he came to see the relationship between individual patients and social groups, and ultimately to conceive the colonized individual as inevitably a "patient" for whom the only valid therapy is action against the causes of his alienation as a member of a revolutionary movement.

In some respects Fanon's emerging political consciousness parallels (and was undoubtedly influenced by) Sartre's transition from the individualistic existentialism of *L'être et le néant* to the Marxism of *Critique de la raison dialectique*—with the difference that Fanon, thanks to his black skin, was from the first more acutely conscious that his situation as an individual was being determined by his membership of a despised and oppressed group.

Professor Gendzier points out that many readers of *Les damnés de la terre* find the inclusion of the psychiatric case-histories at the end of the book irritating, either because they feel that such things have no place in a political work, or because they find the case-histories themselves inadequate. But this is to ignore that what is revolutionary in Fanon is precisely this assimilation of the heterogeneous elements in his own career. It is Fanon who speaks when Mohamed Lebjaoui says in *Vérités sur la révolution algérienne* that "a war of national liberation is first of all the affirmation of oneself in relation to the occupier", or when the present Algerian government states its belief, ten years after independence, that it can now establish a new relationship with France, free from the psychological traumas of the past.

Professor Gendzier is less convincing on the subject of Fanon's politics and his influence. The chronology of the later parts of the book is often confusing, and she includes chunks of material, such as her quotations from Lumumba, which might be relevant but are not made to seem so. Fanon was the product of an intellectual tradition which he came to reject, and his ambiguous attitudes to French culture and the French Left have been better analysed by Pierre Bouvier and David Caute.

Professor Gendzier's assessment of Fanon as a political theorist indicates that Algeria's bitter struggle for independence has not produced the kind of state which he foresaw: the ruling class is certainly different from that which Fanon came to despise in other African states, but Algeria remains a country dominated by its national bourgeoisie and neither the status of its peasants nor that of its women has changed as profoundly as he expected. But Professor Gendzier takes no account of the recent studies of the Algerian political elite by William Quandt and the Ottaways which would lend weight to her assertions.

Her bibliography is totally inadequate (and attributes two of Fanon's scientific articles to the wrong publication), and there is some slipshod writing, for example when she refers to the Soviet "twentieth-century congress of 1956" or to "Jewish vs Algerian Muslims". A proper account of Fanon's influence on revolutionary movements and theories remains to be written. But these criticisms should not be allowed to detract from the value of Professor Gendzier's research on Fanon's psychiatric work which adds considerably to our knowledge of a complex and significant political figure.

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Beyond the parish pump

BY GEORGE STEINER

NCE TO VOSSLER on August 7, 1902: "Come se ogni studio letterario fatto sul serio, ogni completo di critica non debba di necessità comparato, ossia della situazione storica che opera d'arte nella letteratura ale!" Or Wilamowitz-Moel ff in his *Erinnerungen 1848-* (Leipzig, 1929): "Wer nur eine tur kennt, kennt auch diese in heit nicht." Both statements are places of a true literacy. simply echo Goethe's finding any serious understanding of form and of the relations of ture to language is based on ingual comparison and on the s of particular works or genres context of *Weltliteratur*. They based also on the fact, unexam in its traditional obviousness, educated sensibility was poly-

Latinity of Western culture central, so pervasive in the s of literate feeling and dis as to escape specific notice until the moment of its decay. ed to forget that Latin was a universal language for the ctual, literary, scientific com s of Europe until well into eighteenth century, that the deve t of rational argument and ge was largely inseparable the common usage of Latin. ajor part of European verse prose, certainly in its formal tions, derived from Horatian, ian or Virgilian sources. al rhetoric and a shared body thological-historical reference ay and certified the proven the "civility" of the French, Italian poem, philosophic or scientific correspondence. ion from the Latin was no dis but a self-evident shorthand ing points of recognition, sumed consensus reciprocal out the life of the mind in ge and amid the legal, political ic elite of New England and tebellum South.

Caxton to Tennyson, the "internal echo" is a principle tinuity, of unfolding energy gic in English poetry. The s true of French from Ron to Valéry; of European philo from Montaigne to Schopen of the history of mathematics ural discovery until Leibniz and Newton. We forget also that there is a Latin or neo-Latin literature in its own right which produces vital work until the mid-nineteenth century at least. Latin poetry of the Renaissance, of the Baroque, of the Enlightenment is, today, the domain of a few specialists, such as Donald Carne-Ross. To Milton, Macaulay or Gerard Manley Hopkins it was a natural alternative an suggestive analogue.

The substitution of French for Latin as the counter of expression and exchange in European middle to upper-class culture was a gradual process. It was facilitated, psychologically, by the genetic and formal affinity of the two tongues. French entered the domestic life of the enlightened as *du Latin pour les dames*. More briefly than Latin, but with comparable ubiquity, it coloured and unified diplomatic, philosophic, literary and private communication. The dictum that "every civilized human being has two native languages, his own and French" is, symptomatically, ascribed both to Jefferson and to an anonymous Russian of the 1740s. Many among the intelligentsia and the *beau monde* in fact neglected their own tongue in favour of French. Herder spoke contemptuously of those of his countrymen who could not turn a proper German phrase but paraded the latest French idiom. In a striking passage in the *Vita*, Alfieri tells how he set to work in 1773-75 to relearn his own native speech "quanto da circa sei o più anni io non aveva mai più scritto una parola italiana, pochissimo e assai di rado e con lunghissime interruzioni ne avea letto". To a Piedmontese aristocrat, steeped in Latin and French, it was a disturbing revelation that Italian *had* a literature. In short: fluency in writing and speaking French was, in European culture, no special attribute but an indispensable and common property. When their forces joined up at Waterloo in the evening, English and Prussian officers were heard to converse in French, the language of the enemy but also that of military art, of statecraft, and of urbanity.

So long as the norm of literacy was classical or "Gallican", the study and judgment of literature were self-evidently comparative and interlingual. Contrastive, normative, idealizing reference to the Greek and Latin precedent is at all points implicit in Corneille on drama or Johnson on poetry. The unforced strength of Pope's *Essay on Criticism* is a factor of universality, of Pope's assumption of a generality and continuum of taste and formal excellence close-meshing the classics with the best of the European genius. This internationalism and synchronicity — the convention of literary judgment whereby all good writing is, in a sense, assumed to be timeless and therefore contemporary — still obtains in Lessing. A. W. Schlegel's multilingual focus, his masterly studies of Spanish, Italian, Elizabethan texts, marks a new departure. Schlegel no longer takes for granted an essentially unified European sensibility organized by classical ideals and easily knit by the lingua franca of Paris. His response to the autonomous fabric of different tongues and national genres, which initiates comparative studies in the modern way, is a symptom of the dissolution of classic unison. The new nationalism brings with it a characteristic consciousness of locale, of specific ethnic inheritance. It induces criticism to perceive, in Blake's phrase, "the holiness of minute particulars" and to elicit that particularity, that quiddity of national and idiomatic form, by means of contrastive study.

This is the crucial, paradoxical point. "Comparative linguistics", "comparative literature" as we know them, come into existence only when multilingualism, when an at-homeness in different languages and cultures—Latin, Greek, French, one's own—are no longer current. The identification of the polyglot and "internationalist" as an individual specially equipped takes place only when the *natural* Europeanism or "Christian-classicism" of a unified culture lapses. This collapse and the concomitant assertion of national autarky are a defining aspect of the Romantic movement; and it is as parts of that movement that one can best understand the development of Indo-Germanic philology, of the contrastive study of grammars, of historical linguistics and of comparative literature. That a stylistic comparison of, say, Milton with Virgil and Tasso was in any sense a special discipline outside the competence of the generally-schooled reader would have seemed to Dr Johnson or Voltaire pretentious nonsense. In short: as often in *Geistesgeschichte*, a modern field of study and technical metier evolves where a classical competence has been eroded.

Though it originates with Romanticism and in the critical writings of Schlegel, Mme de Staël and Stendhal, "comparative literature" as a professional craft emerges around the turn of our century. Fernand Baldensperger's *Goethe en France* (1904) and *Orientations étrangères chez Balzac* (1927) set out the new approach. His was the first journal in the field. At its best, comparative literature has been more than a particular academic rubric. It is on the one hand firmly grounded in Goethe's notion of *Weltliteratur* and relates, through this notion, to the older, classic assumption of the universality of forms and meaning in human civilization. But it is based, on the other hand, on Romantic historicism, on an intensely alert discrimination of the particular, of

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national difference, of untranslatabilities between languages and styles. It is simultaneously heir to a classic universalism and to Schleiermacher's insistence that every text, every language-act must be seen in its unique "sensuous detail".

The foundations of comparative literature are, therefore, twofold and even contradictory. The ambiguity is not always resolved. A good deal of comparative work tends toward facile parallelism, the naive cataloguing of influence, the contrastive citation of more or less obvious sets. It merits Étiemble's caution that "comparaison n'est pas raison". At the other extreme, a fair amount of comparative literary study is vacuous in its generality. It seeks to survey and categorize the entirety of the epic or of tragedy. It flits from Berber oral narrative to the Russian lay.

Representative singularities

But where the dialectic of universality and specificity has proved creative, remarkable work has resulted. Auerbach's *Mimesis*, Curtius on the Latin Middle Ages, Mario Praz's *Romantic Agony*, Leo Spitzer on Racine and Seneca, Monglond on pre-Romanticism, Alfred Liede's *Dichtung als Spiel*, Renato Poggioli on modernism, René Wellek on the relations between German philosophic idealism and English nineteenth-century thought and letters, Harry Levin on Arcadia and Utopia in the Renaissance, Jean Starobinski's studies of discourse and feeling in the Enlightenment—all these embody more than a particular mode of research. They articulate what Dante would have called "a motion of spirit", a willingness to work in the complex, persistently unstable zone between languages and genres, between recognized epochs, between poetics and the history of ideas. Simultaneously responsible to the general and to the detailed, the comparatist engages those "representative singularities" in which a larger cultural-linguistic force is concentrated and externalized by the idiosyncratic quality of the particular text. A passage from Spitzer illustrates both the method and the choice of topic:

> The historical line we have drawn (we may call it the evolution of an idea: the idea of "language become autonomous") which is marked by the stages Pulci-Rabelais-Victor Hugo-Céline, is paralleled or crossed by other historical lines with other names located on the historical ladder. Victor Hugo is not Rabelais, although there may be Hugoesque traits in Rabelais, Rabelaisian traits in Hugo. We must not confuse an historical line with a solar system resting in itself: what appeared to us central in Rabelais may be peripheric in Victor Hugo, and the reverse. Every solar system, unique in itself, undefinable ("*ineffabile*") to a certain extent, is traversed by different historical lines of "ideas," whose intersection produces the particular climate in which the great literary work matures—just as the system of a language is made up of the intersections of different historical lines of the *calembre-daine-conundrum* variety.

Or take Curtius's observation that it was the peculiar genius of post-Symbolist poetry, of Hofmannsthal especially, to mythologize the European past, to make of European landscape and history a counterpart to classic myth.

The idea of "language become autonomous" is, of course, a central theme in Russian Formalism and in contemporary structural criticism. These movements too share the duality of the comparative approach. They are, on the one hand, engaged in the elucidation of features of language and expressive convention which are universal, which are rooted, conjecturally, in the imprint of symmetry, parallelism, sequence, juxtaposition in the human mind. But they are, on the other hand, concerned with minute details of the text, with the exact distribution of phonetic elements, with the closest possible analysis of every aspect of genre and accidence in the poem or prose passage. In its attempts to define the "diacritical", i.e. that which precisely demarcates the innovation or eccentricity of the particular text from the universal constraints of grammatical possibility and genre, Formalism and its structuralist heirs have been polygot. Shklovsky's celebrated essay on the structure of prose narrative takes *Tristram Shandy* for its critical case. Sergei Bernstein's prolegomena to a theory of declamation begin with a study of a Goethe text.

Both currents, that of comparative literature and of formal-structural poetics, conjoin in the achievement of Roman Jakobson. Increasingly, one senses that Jakobson's teaching and writing have been the presiding genius in the modern study of language and literature. It is his work that historians of thought and feeling will see as representative of what is most authoritative in the modern style of reading. Jakobson's range is emphatically multilingual and "cross-cultural". He deals with equal analytic closeness with the poetry of Khlebnikov, of Baudelaire, of Brecht, with Shakespeare's sonnets, with Dante, with the several Portuguese voices of Pessoa. He is at home in the aesthetics of Aristotle, Lessing and Poe. For those who would, in his well-known phrase, bring to bear on the grammar of poetry the poetry of grammar, there can be no linguistic or cultural isolationism.

England has contributed little to the development of comparative literature. It has, until now, no marked role in structuralism and modern poetics despite the fact that certain aspects of these movements date back to the early work of I. A. Richards and William Empson. There has been no English counterpart to Auerbach or Jakobson; there is none now to Nicolas Ruwet, Gérard Genette or Tzvetan Todorov. The reasons are complicated and one is probably too near to the situation to get them right. The classical tradition survived rather longer in the education and consciousness of the English elite than it did elsewhere. A relative proficiency in Greek and Latin continued to mark a general literacy rather than a special skill. When Matthew Arnold drew on several languages and literatures for his "touchstones" he was performing what seems to have been an obvious motion, not a feat of comparative erudition. The English view was (and still is to a large extent) that "comparative literature" was yet another instance of German-American academicism, a way of making officious fuss about what ought to be taken for granted. A genuine literary scholar or educated critic would, rather like Molière's M Jourdain, be "doing comparative literature" without knowing it. Where could there be truer comparatists, finer intermediaries between cultures than Arthur Waley or Joseph Needham, where a more fluent polyglot than Maurice Bowra?

The most didactically coherent and influential of modern English positions went much farther. It regarded the study of any literature but one's own as gravely suspect if only on the assumption that no man acquires a final responsibility and poise of feeling in any but his own native speech. Life is short and dour: why waste time on Balzac or Proust, on Manzoni or Fontane, when Jane Austen and George Eliot demand scrutiny? Why follow Wellek in his arcane study of Schlegel or Baudelaire when there is the critical pre-eminence of Johnson and Arnold to guide us? Add to this the bias against jargon—a powerful, healthy strain in the English critical tradition. The technical complication of the Formalist-linguistic approach, the seemingly deliberate stylistic impenetrability of *Tel Quel*, can be read as signs of emptiness.

Recently, the position has altered somewhat. Programmes in comparative and "cross-cultural" literary studies have been initiated at the new universities, including Sussex, Warwick, East Anglia and York. But it is only fair to say that in terms of intellectual prestige and contributions to the literature the results have, until now, been modest. (The importance of a journal such as *Mosaic*, published at the University of Manitoba, provides an instructive contrast.) Oxford and Cambridge have not moved.

The problem goes beyond parochialism. In fact it can be seen as its obverse. English is now the world-language. Its reach is far more comprehensive than that previously achieved by either Latin or French. The native speaker of English will find his own tongue being taught as a second language almost anywhere in the world today. It is becoming the esperanto of industry, of science, of technology and of politics; in pidgin forms it characterizes the youth culture and, via American pressure, the international community of mass consumption. The incentive for the Anglo-Saxon to learn foreign and difficult languages is less and less urgent.

Many of the great figures in comparative studies and structuralism have come from ethnic minorities or language-backgrounds peripheral to the main Western centres. They have been Czechs, Poles, Russians, Italians, Bulgarians for whom the acquisition of French, German and English was a vital imperative. The English and American scholar or critic feels that the contemporary world is hurrying to his own doorstep. Why labour to learn Hungarian or Swedish, let alone an Oriental language, when writers in these foreign tongues regard it as their main chance to be translated into English? The primacy of English is already marking the study of comparative literature at American universities. The successors of Auerbach, Poggioli or Wellek are rarely polyglot. The great generation of multilingual, multicultural exile and personal extraterritoriality is over. More and more work is being done on the basis of translation. The consequence is an obvious diminution in authority.

The effects of Chomsky

A second factor is the prestige of transformational-generative linguistics. Jakobson's verdict that "Chomsky's epigones often know only one language—English—and they draw all their examples from it" is somewhat unfair in view of the work done by transformational-generative grammarians in the field of Amerindian languages. But it contains a large truth. The Chomskyan search for substantive universals recognizable in all human tongues has proved dubious at best. The identification of universal deep structures and constraints remains unclear and appears flagrantly dogmatic when one remembers what minute proportion of the sum of spoken languages has been grammatically investigated, let alone fo malized. But the Chomskyan impu has been considerable and ha brought with it, unconsciously pe haps, a strong bias against the le opaqueness, "surface" diversi and cultural-social contingenci which in fact constitute the hist and practice of human speech. T transformational-generative lingu is a logician with frequent ma matical aspirations, not a polyg steeped in, fascinated by the irre cible wealth of actual language. T late Morris Swadesh was an exc tion, and his quasi-banishment fro the centres of current linguistics symptomatic.

At nearly every point the pres academic-intellectual climate is h tile to the generalist, to the thin or scholar who seeks to m "across" or "between" disciplin Professional support goes to t specialist. Curtius wrote with eq confidence on the early medie topos and on Cocteau, on Fried Schlegel in France and on theory of history in Spengler a Toynbee. Auerbach was a g medievalist; this did not inh him from studying Proust Joyce. The "cross-cultural" "polyphonic" vision has dangers, of course. It can lead superficiality and muddle—e cially when it is divorced from personal involvement in the c plex fabric of language(s). But stands for a humane centrality, an indispensable awareness of genius and interplay of altern modes of feeling. "He who knows one literature does not know that", if only because ther no great literature in which for influence and provocation have been a constant force of life. would indeed be damaging if ubiquity of English, the abu monism of the present fashion linguistics and the academic trust of the non-specialist were obscure so obvious a truth. But prospects are not encouraging to go back to Spitzer's sente who, in the English-speaking w today, reads Bernardo Pulci Byron and John Addin Symonds once did) and is a that there is indeed a live co uity from the *Morgante* to Céline

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's "Companion Guides" have their mark, and rightly so. guidebooks proliferate, a ist to have a slant of its own. then, does this one claim to "It is the aim of these ", we are told, "to provide a sion, in the person of the , who knows intimately aces and people of whom rites, and is able to communicate this knowledge and affec to his readers." We therefore an individual approach, with free expression of personal the result is that the fourteen so far published display ferences from one another. who differ, perhaps a little too in the cultural levels at which re pitched.

individuality is pleasantly ized in *The Companion to Tuscany* by the late Archi- Lyall, known to many as the of *A Guide to 25 Languages* ope. In an appendix (contain- first and only chapter of unfinished extension of the to cover Umbria) his pub- describes him as the most entertaining and likable of That is just what would be ed after reading this book. He clearly versatile, and the er of a notably dry humour, sometimes emerges in un- ed contexts.

w himself, of course, an ly formidable task. Tuscany the most wonderful, over- ingly stimulating countries in world, replete with layer over diverse kinds of attraction. Lyall's somewhat underemphatic method prevents him from trumpeting these glories too loudly. Indeed, after the book has been read, there is a feeling that one has not quite been made sufficiently aware how many authentic, fabulous wonders there are. Not that a gushing, eulogistic travelogue is called for. But the problem comes up fairly sharply when art has to be considered.

In one sense, Lyall has got off lightly, or at least a good deal more lightly than he might have, since although his book is about Tuscany it omits Florence, which has been the subject of a separate volume by Eve Borsook, now available in paperback (90p). Still, the rest of Tuscany is full of paintings, including some of the greatest in the world. Here Lyall sometimes seems a trifle perfunctory.

True, he fully describes the subject-matter (for example) of Piero della Francesca's pictures in the church of San Francesco at Arezzo. And he informs us that they are "great". He also comments that the Duccio room in the Museo dell'Opera del Duomo at Siena is "the great glory of the Museum, and indeed of the whole School of Siena". But we are not really told why. Or is this too much to expect from a guidebook writer? Not so, if one may judge from some of the other "Companion Guides". They have not always had room to say a great deal, but all the same their comments have often been more significant than Lyall's. Nor is it much use, at Lucca, enumerating twelve "smaller" churches in twenty-five lines—including, incidentally, more than one very large building, and omitting more than one well worth seeing.

It is impossible to remain in Tuscany for very long—unless one is there purely to enjoy the countryside and the food and wine—without becoming interested in the Etruscans, and without puzzling over their art. Lyall starts in excellent vein by pointing out, rightly, that they were one of the most remarkable peoples of ancient Europe. But the subsequent paragraphs in which he seeks to define their contribution are disappointing: indeed, almost every sentence needs some major or minor qualification. Nor are the Etruscan monuments and objects scattered around the area discussed in any meaningful or enlightening fashion. For example, if you think of going to the Etruscan Museum at Siena, it is not very helpful to be told that "its main interest will be for the specialist". The Etruscans are important and fascinating, and not at all easy to understand. A guidebook of Tuscany, at whatever level, ought to do more to help the traveller to comprehend these mysteries which he can scarcely help encountering.

This is precisely what Robert Hess, a Swiss archaeologist, sets out to do in *Das etruskische Italien*. He has written (without many of Lyall's personal touches) a comprehensive and practical guide to the Etruscan remains in Tuscany and other parts of Italy, including many places which are off the beaten track and rarely visited. In order to help those who wish to go to these places, he has divided his material under twenty-eight headings, each representing a different trip or journey. Although his book does not contain the sort of general summing-up of Etruscan culture that would be useful, it serves a valuable purpose, and an English edition is to be desired.

It is interesting to compare these two publications from a technical viewpoint—though in doing so one has to bear in mind their different intentions. The prices are more or less comparable. As regards format, there is little to choose, because both books belong to series produced according to a well thought-out pattern. However, both the "Companion Guides" and the "Kunst-Reiseführer" are too big to qualify as really convenient *guidebooks*, which ought to fit into the pockets or bags of travellers struggling up torrid hills.

On food and drink, honours are about even. Lyall has a brief but knowledgeable general appendix on the subject, which Hess does not; only a few places, such as Cività Castellana and Barbarano Romano, inspire him to gastronomical enthusiasm. On the other hand, Hess is more helpful about restaurants, and his comments on hotels are more informative. Sometimes, at Chiusi for example, their advice conflicts, and the traveller can undertake a pleasant research project by testing them for himself.

In certain other respects, Hess has the advantage. Whether it was worth including four coloured illustrations is dubious (if they added significantly to the price), but the black-and-white photographs are much more numerous than those of Lyall, and tend to avoid his preference for familiar material. Hess is also the more up to date of the two—though the obsolete features in Lyall are partly due to the circumstances of posthumous publication. This also, perhaps, accounts for its rather high quota of misprints. If it is really felt necessary to break into the Greek alphabet to explain what *enoteca* comes from, then it is a pity to get three-quarters of the characters wrong. However, that is altogether too carping a note to end on. Lyall and Hess have both written books which, in quite different ways and to quite different people, will give a good deal of satisfaction.

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Vanishing Indians

ROBIN HANBURY-TENISON:
A Question of Survival
272pp. Angus and Robertson. £3.50.

A Question of Survival is not quite a travel book nor yet quite a serious study. If the bit of the first is designed to make what there is of the latter more palatable for the general reader the book is a success. Without melodrama and without pulling punches, it manages to provide a clear picture of the problem, that of survival, facing the Indians of Brazil.

The author, chairman of Survival International, a charity created to "protect" the world's primitive peoples, went in 1971, at the invitation of the Brazilian Government, to inspect the lot of the Indian under the Fundação Nacional do Indio, the organization set up to deal with Indian affairs following the scandalous and well publicized events which led to the abolition of the Serviço de Proteção aos Indios. This book is an account of his journey over a large part of Brazil. The narrative is well told and the photographs well reproduced. A useful appendix summarizes the demographic, health and other conditions of the tribes visited, although a lengthier version of this is available as a Survival International publication.

The great pity is that someone as dedicated to the Indians' cause as Robin Hanbury-Tenison should not have taken time to learn more about those whom he wants to help. There is an undertone of naivety, which emerges as homespun philosophizing about the nature of the Indian. Mr Hanbury-Tenison also totters on the brink of offering general solutions to the problem which are either absurd and unrealizable—such as changing the attitudes of the Brazilians towards the Indians—or obvious and unrealizable—such as the provision of land.

There have now been at least three tours of inspection of the Brazilian Indians by three different organizations. All have been critical of the Brazilian Government in their reports; all seem to have been equally ignored by the Brazilian Government. To get anything substantial done will be a long and uphill struggle, and one only has to remember that it took this country, with the support of most of the Western nations, decades to abolish the Brazilian slave trade, and then it was only achieved by gunboat diplomacy. The trouble in the present case is that if it does take decades to get anything done, there will be no Indians left.

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TIMES PAST THE TIMES

T·L·S

72nd Year 25 May 1973 No. 3,716

Viewpoint

BY ALAN PRYCE-JONES

Sixties Going on Seventies is the title given by Nora Sayre to a collection of pieces largely written for the *New Statesman* which resume a sombre succession of bad days for America. There were the national conventions of 1972, the Watts riots, the explosive rhetoric of radicals on campus and the Weathermen, the early striving for gay liberation, the endless, endless demonstrations against external and internal violence. Miss Sayre reports those stern times sternly and extremely well, and probably they are times we neither can nor should forget. But, for me, they are the more compelling to read about in that they underline the odd way in which the division of modern times into decades proves accurate.

On the one hand we keep repeating that history tells the same story over and over again; that people are constants who do not alter in essentials from period to period. On the other, we talk of the 1920s, the 1930s, the 1950s, as though the world changed every ten years, and ourselves with it.

One of the hardest things in this life to achieve is a steady gaze. People find it difficult to look at anything closely, and apparently impossible to do so for long. They shift, they rub their eyes. And since at best what we are given to look at is like a defective television screen, the outlines unfocused, the colours garish and unnatural, we do our best to switch the programme in order to rest our vision whenever the dazzle becomes too trying.

Remember, if you are old enough, the 1920s, once so daring, in retrospect so innocent, a decade in which everything was to be fun. Trivial or dynamic, matters of moment or no, the difference between the League of Nations and the Swanee Whistle, between Tallulah Bankhead and Clemenceau, lay by definition in degrees of fun. Great Britain and France existed; the Germanies of Ernst Toller and the Kleist Casino existed; the United States existed (if mainly in their own eyes); lesser breeds were simply lesser, and as there were to be no more wars it did not much matter what they did to one another.

Within the next ten years the screen flickers fiercely. The United States do not merely exist; they live (by now in the eyes of others). An age of anxiety can be discerned on the horizon; conflict widens between those who still look on a pre-1914 world as attainable once more and those who utter unheeded warnings. It is no longer right nor wise to look for fun; the proper note to strike is one of warning, balanced by the dubious affirmations of Frank Buchman.

And so on for the past thirty years. Courage and cowardice, generosity and malice, alternate as the power to focus on events dwindles. One year Stalin is a universal Uncle Joe, the next his claws drip blood. At any given time a whole pantheon of high and accepted talent commands acclamation: Winston Churchill, T. S. Eliot, Virginia Woolf, Ernest Hemingway, the elder Kennedy brothers, Yevgeni Yevtushenko. Equally suddenly they are dismissed as no good, on further reflection: a noble windbag or two, a neurotic, a foredoomed suicide, a couple of rich kids with inflated egos, a turncoat.

It is a wonder that the young, listening to such contradictions, have not shown themselves even less amenable. They have been exposed to one catchword after another, to words like "existentialism" ignorantly used, to extrapolations of lying of which these weeks in Washington offer only the latest examples; and they have watched the 1960s slide into the 1970s without one affirmative and reasonable voice to remind them that civilization ought to be a continuing and logical process, not a set of collisions between freight trains on a branch line.

It already looks as though the 1970s will prove a rough decade, a decade in which no holds are barred. It will be a good time for the uncaring, a dull and cruel time for everybody else. By comparison the bad old days seem positively hopeful. In the 1930s, when dusk was gathering over Europe, voices of protest were heard on all sides. Ministers resigned on questions of principle. Writers emigrated. At least one painter produced a masterpiece of protest. People everywhere tried to meet occasions with courage and tenacity.

Thirty-five years later, what appears most clearly is a distortion of scale. As menace increases, reaction dwindles. The voices of protest turn flatulent. The feeling is general that individuals can achieve nothing against the contending, and usually inefficient, manipulators who make their lives uncomfortable or dangerous, and so minds are switched off. Expecting nothing, people tend to forget that any gesture above the second-rate is worth making; as civilized men and women they go into voluntary eclipse.

And yet there are plenty of civilized people about. Lacking a representative voice, however, they are disunited; without hope of making common front against the disintegrators of our society, they hide away, if they can, in corners, hoarding their resources against the 1980s, which are likely to be worse.

It is the fault of our decade to be content with far too little. To get by has become a positive aspiration, so that tiny achievements are bathed in an aura of triumph simply because they are not even smaller than they are. No interest endures. Reaching the moon becomes as tame as a trip to Richmond Park once the first surprise is over.

I suppose, though, one ought not to rail. However grim the spectacle, one ought not to look away, nor to emit, as each older generation emits in turn, a turkey-gobble of indignation at the mess heaped on the ruins of order. Above all, one must avoid the suspicion of battle-fatigue, the superior sense of having known better days.

The 1970s have to be combated in modest ways, to begin with. Just try not to be deceived, whether in politics, art or daily living, by the utter rubbish which will be set up as desirable. Which means asserting standards, returning to the rejected notion that some products, attitudes, concepts, have greater value than others.

There is at the moment running in New York a musical, *A Little Night Music*. It is one of the few Broadway shows for which seats are truly hard to get, and it has been greeted with rapture by the critics and by much of the public as an exquisite, even an elevated, experience.

True, it is pretty to look at, and its lyrics are deft; otherwise it offers fare as nourishing as an old sponge-cake, sugary and friable. In better days it would have run for a week or two. But because nostalgia is a new catchword, because competition is feeble, and discussion about theatre almost non-existent, pretty deftness gets by. It is confounded with mastery.

If standards were asserted, much the same could be said of books reverently greeted only because the author once exhibited a talent, then stretched it a little, and gained brief seat in the hall of fam which is at best only an annex the palace of art.

But standards are not asser In the tough 1970s what coun making a little go a long way. the bright improvisation, the d twist to an arm. It is that which must be resisted, so that dim and the shabby are stripped false glamour.

Do not always be impressed the face on the cover of *Time* ma zine. Do not give all your prais the clever ladies of women's lib tion without so much as a tho for George Eliot. Cultivate j ment.

Such activities sound prig Begging the world to be wise is more attractive than railing at But as the 1970s proceed there appear to be an unusual abs of wisdom on all hands and a ure of judgment which is comm cated like a virus from one u living to another.

Here surely the individual help. He may not be able to ri and unseat the naughtiness of age; but at the least he can re to be deceived: a refusal w means a great deal of hard w and very few earthly rewards.

In the 1950s there was r solemn talk about the idea "commitment". At the tim amounted to argument whethe not art should be interlocked society. The more essential co ment today is to the need recognizing, and then seeking if not the first-rate in both—a time is there much of the firs available—then the second and for preferring the second ra the third-rate.

Pastoral

It is no commonplace thing
this East Coast beach where I have heard
Beethoven's cellos reverberating
and my mother shrieking like a seabird

years ago I would sing
skipping a perpendicular suicide
knowing as I crashed God would decide
one-handed to set me back laughing

now he's gone, not dead but slow in middle-age
there's no alternative but do the thing yourself
already flying has improved my mother's health
and ghosts are thickening at the sea's edge

I'll set the whole environment in concrete
God left the job half-done in empty air
how else should I excuse a life's defeat
this beach becomes the rush-hour in Trafalgar Square

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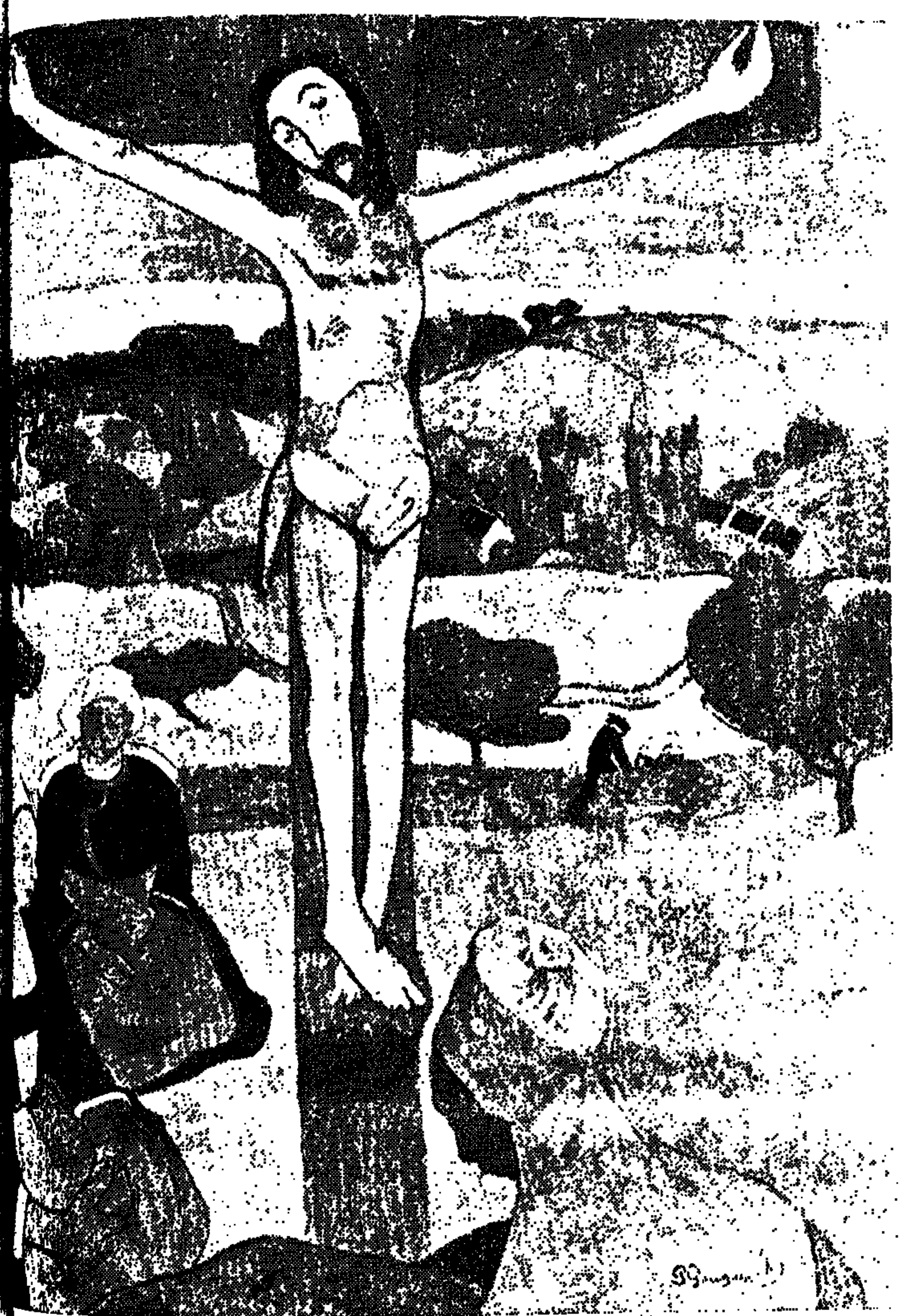

Gauguin's "Yellow Christ" (1889)

Bohemian Brittany

LADYSLAWA JAWORSKA has made the first serious study—both ollectively and individually— works of some twenty artists athered around Gauguin in between 1887 and 1896, who hed to his novel aesthetic torial conceptions and who (from the place where it n) as the Pont-Aven School. ere of different nationalities, being in the majority, and in- men from Denmark, Belgium, Norway, Poland and Ire- On a long-term basis, few made ark as artists of consequence own right, which explains in y no serious investigation herto been made of this de- f activity by those whom Mme ka calls a strange but "spon- association of artists eager alize an ideological and ic programme—Syntheticism h would find expression in a pictorial formula and an y novel vision of the world". have often read about "the s importance and prestige", ally from French writers and ans of the period; but apart peated revivals of the fruit- cussion of whether Bernard Gauguin invented "cloison- such critics have usually ed themselves with rehears- ists of names associated with n and then passed on to a detailed examination of the s of Gauguin, as though no se had contributed anything. considerable measure this is, ow it was, as Mme ka is unable to disguise. For was the intellect, the inventor, the inspiring exemplar, the most complete artist, the "Master" to whom all the other aspirants turned for leadership, guidance and approval. Gauguin had his likes and dislikes among his disciples, he was egocentric, demanding and devoid of true loyalty to others, while through his Parisian connexions he kept the limelight for himself. Bickerings, denunciations and recurrent crises resulted.

WLADYSLAWA JAWORSKA :

Gauguin and the Pont-Aven School

264pp. Thames and Hudson. £12.

WAYNE ANDERSEN with BARBARA KLEIN :

Gauguin's Paradise Lost

370pp including 138 illustrations. Secker and Warburg. £3.50.

Yet several of these artists had distinctive personalities, were capable of personal invention on a lesser scale, were not content merely to be pale reflections of the "Master" and developed stylistic ideas and mannerisms of their own. And it is because we have not known enough in any exact sense about these stylistic factors that many paintings by his Pont-Aven followers have acquired false signatures, pedigrees and attributions to Gauguin himself and have been passively absorbed into the corpus of his oeuvre. One such group, which has never been critically analysed, scientifically probed and convincingly allocated to correct individual artists, consists of those paintings which either have come "from the collection of Marie Henry" during the past fifteen years or were "discovered" in 1923-24 under several layers of superimposed wallpaper in the dining-room at the inn which she ran at Le Pouldu in the early 1890s, where the artists of "the school" stayed and/or congregated.

Jealousy, mockery and ribaldry were part and parcel of the daily life of this international bunch of bohemian artists clustered in Brittany. Mme Jaworska scores a point when she says that they should really be known as "The School of Le Pouldu", because they did not begin to cohere as a group until the summer of 1889 when Gauguin was living in Marie Henry's inn.

But Gauguin was not always present, especially not between November 1890 and April 1894—during which time, in 1893, Marie Henry sold her inn—nor again after 1895. And in his absence these followers were as ready to parody Gauguin as they were to laugh over "Synthaize". We must beware therefore of interpreting the inscriptions "P.Go" or "PG" on paintings as signifying inevitably that they are authentic works by Gauguin, or even of accepting attributions by the simple-minded Marie Henry and her relatives as unquestionable.

Mme Jaworska whose book is the outcome of almost two decades of research, sounds the right note when she says at the start: "An acute shortage of facts is what makes it so hard to solve the essential problems of "what the school was" and to analyze objectively what it did." Till now, we have only had available as sources of information, in the first place, Gauguin's letters and other writings, inadequately edited and translated, and even tendentiously phrased by the artist himself in his own interest. Secondly, Marie Henry's account—first published by Chassé in 1921—of what was on the walls of her inn, and of the artists' everyday life and doings, which she dictated many years after leaving Le Pouldu to her boy-friend of long standing, Henri Mothéré. What distinction did this good-hearted woman of no culture, who was free with her favours, make between one artist and another until some of them became known?

Bernard's accounts are equally suspect, because he wrote out of a vested interest. On the other hand, the short records written by Seguin, Sérusier and Denis deserve attention, and even more so the letters of Vincent and Theo van Gogh. About Laval, Seguin, Meyer de Haan, Filiger and Jourdan, either personally or as artists, almost nothing has been known till now.

Dogged pursuit of written and painted evidence has led Mme Jaworska to discover a wealth of material still held by the descendants of Marie Henry; an unpublished manuscript of a long work on local history by a certain Dr Léon Pulaux, which includes a chapter "devoted to the prominent characters, the writers, painters and poets" who stayed and worked around Pont-Aven and Le Pouldu; unpublished letters from artists to their friends and relatives, photographs, "unutilized manuscript material", and some 200 paintings by some of these artists, which have remained secluded in collections in Europe and America. What is more, Mme Jaworska has accumulated a great deal of additional information by personally interviewing "the families and friends" of these artists "who are now all dead".

Modestly, Mme Jaworska does "not claim to say the last word on any of the complex problems surrounding the school of Pont-Aven". But she does claim, and with justification, that she is the first person who is able "to sketch a more complete collective portrait of the Pont-Aven group, to achieve greater accuracy in certain particulars—biographical dates, anecdotes, and the authenticity of paintings not previously identified—and finally, on the theoretical plane, to draw certain conclusions" which illuminate "the ideological affinities" between Pont-Aven art and "what was simultaneously going on in philosophy, literature, music and the theatre". Here at last we can read about as much as will be known concerning Laval, Schuffenecker, de Haan, Slewinski, Willumsen, Filiger and Jourdan. Mme Jaworska also explains how, why and when these various artists went to Brittany, so that we get new insights into the magnetic power of Gauguin's personality. Not the least interesting aspect of the discussion is the way she breaks down the illusion of sameness in the paintings of the Pont-Aven School by separating Gauguin's disciples into different categories. Thus she gives Bernard his due for having first experimented with new/old artistic methods, derived from stained glass, of outlining objects with heavy contours, which became known as "cloisonnisme".

Gauguin is then rightly credited with having breathed artistic life into the method and evolved Syntheticism. Laval and Schuffenecker, who were immediate followers in the true sense, are referred to as "The First Brothers in Arms", only to be succeeded by those two clinging adherents de Haan and Slewinski. Sérusier, Seguin and Denis are classified as the "Theorists"; Filiger, Verkade and Ballin as the "Mystics"; Jourdan and Willumsen as "Decorative" Syntheticists; O'Conor as an "Expressionist", while finally Moret, Maufra, Loiseau and Chamaillard are bundled together as "Impressionist" followers. Mme Jaworska's discussion of each of these painters and his contribution is admirably carried out, while her analysis of the passage from Syntheticism to Nabism is also admirable.

However, Mme Jaworska is open to criticism not only for inadequate attention to identifying the sources of unfamiliar information and quotations, but also for her failure in almost every instance to provide dates for the paintings she reproduces. Thus she fails to make many of her arguments as convincing as they might be, more especially since

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many of the paintings by lesser artists were certainly not executed during the period under discussion. For example, Slewinski's "Orphan", which cannot be earlier than 1907, is dated 1902. Mme Jaworska is, alas, almost as cavalier and confusing when she introduces paintings by Gauguin.

Thus she illustrates "Two Breton Peasant Women", which is undated and is given no provenance; also she reproduces the bad and not necessarily authentic version of "Bonjour, Monsieur Gauguin"; "The Goose" appears as "The Swan" (a most unlikely subject in Brittany!); she refers to two crucial paintings, "Woman and Haycock" and "Breton Dance" on pages 47 and 90, which are unidentifiable because she gives no references to entries in the Wildenstein *oeuvre catalogué*; while the painting "Entre les Lys" has become "Breton Landscape with Dog".

Next, issue must be joined with Mme Jaworska on her dating of Gauguin's portrait of Slewinski to 1890, when Slewinski, previously a "wealthy landowner" in Poland without "any special qualifications", had only just arrived in Brittany and "was making his first steps in painting". Mme Jaworska rightly says that Gauguin there presents Slewinski "as a flower painter", which can only mean that he had passed the elementary stage of his artistic education and had chosen a certain path, which is unlikely to have happened before 1892 at least. Moreover, since Gauguin stayed with Slewinski between April and November, 1894, and the painting corresponds stylistically with Gauguin's work of that date, everything points to the probability of 1894 as the correct date. Patrick Evans, the translator of this book, has provided his own versions of excerpts from Van Gogh's letters, which sometimes convey a very different meaning from that of the standard English edition.

One interesting point that emerges from reading Mme Jaworska's book, though she does not draw attention to it, is the temperamental abnormality and emotional instability of many of the artists of the Pont-Aven School. They were ne'er-do-wells, drunkards, lechers, scoundrels, some of whom committed suicide, while others died young or became lifelong recluses hiding out in the backwaters of Brittany. There is material here which is not irrelevant in relation to any serious behaviourist study of Gauguin. The volume is illustrated with 250 plates, 39 of which are in colour.

Wayne Andersen tries to trace in *Gauguin's Paradise Lost* the progressive evolution through his work of a rather basic, self-centred symbolism derived from the Christian and primitive religions, as well as from certain works of literature, mostly contemporary. Professor Andersen begins by trying to reconstruct, in what he believes to be "realistic" and psychological terms, the motivating forces underlying Gauguin's personality. Then he launches into a highly speculative, and linguistically sometimes incomprehensible exploration of Gauguin's imaginative imagery, within which he claims to detect the evidence of certain obsessive themes. These may be summed up as father and mother complexes; fear of the bourgeoisie; a harping on the concatenation of innocence, sin and evil; and a permanent entanglement with the complex relationship between Man, Woman and God, as well as birth, copulation and death. The blurb says:

> Gauguin has been widely admired and emulated as a man who threw over the trappings of a corrupt civilization for the natural, sensuous truth of the primitive state, and as an artist who discarded traditional pictorial values for an intensely personal approach to colour and form. Yet the documented accounts of his life the richly symbolic content of work indicate that Gauguin co escape neither himself nor times. His Breton and Tahi women are not the simple, bea ful figures they appear at f to be.

But they are: and visibly so. complexities, illusions and re ment which Professor Anders wants us to read into them were Gauguin himself. He was the i lectual who tried to be the n savage, hated himself for doing and turned against the world not recognizing his heroic sacrifice. "They" were what he and envied.

Professor Andersen's stilted guage, obscurantism and ro about way of re-telling Gaugu story does little to further understanding of his tortured sonality or of his radiam melancholic art.

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Commentary

The study of Modern Languages is a popular and voluntary form of alienation. The evident virtue of such formal commitment to a foreign language and, through it, a foreign literature, is to estrange us from our own language and literature. Not that this estrangement ought, as it sometimes seems, to be total: the specialists who identify so thoroughly with their favourite Modern Language that they have no energy left for their own are a bad model. Their more admirable colleagues are those who appreciate that what they have acquired, whether they intended it or not, is a distinct perspective on their native culture. That is surely the best justification for Modern Languages.

On the other hand, it is a justification too far-fetched for a great many students of Modern Languages, who resist even the modest degree of estrangement called for by the exact pronunciation of another language. They are likely to have been drawn into its study by a dim sense of its being vocational, of superior pickings going to the bi or more lingual in a world mad for trade between countries. So of course they may, but there is no need to have Modern Language faculties to satisfy utilitarian requirements like that.

Those faculties have never had anything like the prestige of the ones which flank it: of Classics and English. It was long the idea that languages—one or two European languages, that is—were skills which the decently educated person picked up effortlessly along the way; why waste time going into the details of them? No one has ever pretended that Modern Languages are morally or grammatically exemplary, like Greek and Latin, or that they are the custodian of humanism, like the English of F. R. Leavis. They are too useful to be altogether academic and too academic to be altogether useful.

Hence, perhaps, the rigidity that once hampered their study, but which is now passing. The purpose of the four special articles in this issue of the *TLS* is to establish the current status of Modern Languages, their motives and true function, and the most profitable way of organizing their teaching. John Weightman formulates an ideal, of intense exposure to a foreign culture; George Steiner a further ideal, of the transcultural perspectives thus made available; Jakov Lind describes his own multilingual adolescence and, by extension, the kind of psychological and social pressures that determine who studies which language; George Lehmann analyses the one truly contentious issue of Modern Languages: the relationship of Language teaching to literature teaching.

In future, the two will surely become more separate. To study a literature without properly knowing the language is a slovenly procedure, to study a language without caring for the literature is a perfectly legitimate one. Modern Language faculties may therefore one day vanish as such, dissolved into a language laboratory and a department of literature. Their double nature would then have been made explicit once and for all.

* * *

Alessandro Manzoni wrote one great work in his lifetime — his novel *I promessi sposi* — and gave rise to another — Verdi's Requiem — when he died. That was 100 years ago this week, and the British Museum has done its bit by Manzoni and put on a small but solid exhibition of ana in the King's Library (it runs until July 11).

It is made up of first or early editions of his works and appropriate illustrations of his life and interests. For a man who lived so long — he was eight-eight when he died — Manzoni wrote remarkably little, and remarkably little of that little is still alive today, except for his huge and canonical novel. He did not have to wait for literary success: ten editions of *I promessi sposi* (the first version; a facsimile of the revised and definitive edition of 1840 has just been published by Mondadori in Milan, price L2,500) were sold out within six months of its publication in 1827, and there were six different translations into English and American within eighteen years, none of them complete and none of them, by all accounts, very much good. The BM exhibits the opening paragraph of the first of them, by the Rev Charles Swann, published in Pisa in 1829, and the infidelities begin early. Swann's way, in fact, was altogether disreputable, since in his hurry to be the first into print he cut anything up to a third from the original.

I promessi sposi is a long book and was not translated into English unabridged until twenty years ago; last year Penguin Classics brought out a new, very scrupulous version by Bruce Penman (paperback, £1). There was obviously too much of it to tempt Manzoni's two heavyweight translators, Goethe and Gladstone, who both had a go at his poem "Il cinque maggio". The BM has tapped its inexhaustible Gladstone deposits to show a draft version of his translation, still bearing the blunt marginalia of his brother-in-law: "doubtful grammar" and "not a good word". The brother-in-law was quite right, and Gladstone changed both.

Manzoni was an unproductive and clearly a melancholy man, with some poignant neuroses: he weighed his clothing several times a day in order to make sure they were adjusted to the temperature. The last item in the exhibition is a photograph, taken around 1870, which makes him look very sad and nervous indeed, not at all the sort of figure to merit the spectacular music of Verdi.

* * *

There are two problems with translations of foreign classics—that of getting translations done, and then that of the translations one gets. Yevgeni Zamyatin's well-known anti-utopian novel *We* has run into both problems during the half-century since it was written, and doesn't seem to have got round them yet.

We couldn't be published in Russia, where it was written, for obvious political reasons, though it was widely circulated in the pre-Stalinist equivalent of *samizdat*. It was in fact first printed in an English translation, by Gregory Zilboorg, which appeared in the United States in 1924, disappeared for a quarter of a century, and then reappeared in a paperback edition in 1959. A Czech translation appeared in 1926, and this was followed in 1927 by the Russian version printed in Prague which led to the campaign against Zamyatin in the Soviet Union and his eventual exile. The original Russian text didn't appear until 1952, when the first proper edition was published in the United States; this was reprinted in 1967 (and reviewed in the *TLS* on April 10, 1969).

The second English translation, by Bernard Guilbert Guerney, appeared in the United States in 1960; this version appeared in Britain in 1970, and was reprinted in a paperback edition last year by Penguin Books (35p). A third English translation, by Mirra Ginsburg, appeared in the United States last year, and has been reprinted in a paperback edition by Bantam Books (50p).

With no fewer than three rival translations on the market, it might be thought that the situation was pretty good. In fact none of them is quite up to the standard necessary for a book with the quality and significance of *We*. All three are by Russian émigrés living in the United States, so it is perhaps not surprising that their command of English is sometimes uncertain, but there are curious features about all their versions which should be noted before any of them are taken as authoritative.

Zilboorg was a psychiatrist who made no claims to literary excellence, and the chief virtue of his translation was its priority and availability (the chief virtue of the paperback edition was the addition of valuable new editorial material by Marc Slonim and by Zilboorg himself). He did the basic job of getting Zamyatin out of Russian but he didn't really manage to get him into English. Thus the Big Brother figure (*Blagodetel*) is called "the Well-Doer" rather than the Benefactor; icons are called "Sainted Images"; jungle is left in semi-Russian as "debris"; the mental disease which is to be finally eliminated by the state is quaintly called "fancy"; and familiar address is literally rendered in the second person singular, which jars badly English.

Mr Guerney is an eccentric tr lator of modern Russian litera and his version of *We*, though fluent than Zilboorg's, is peculiar. He resorts to Nabok affectations like "horripilant" "homunculus", "hirsute" "insouciant", "poesy" and " tuseur"; he perpetrates such ties as giving "equalization" "equation" and "wildwoods" "jungle"; the second person s lar remains; but "fancy" beco "fantasy", and on the whole he at the same time stick closely to Russian and produce a fairly able English text.

Miss Ginsburg is an accompli translator of modern Russian li ture—including three volumes Zamyatin's essays, stories, and —and her version of *We* is cert the most nearly acceptable so She is probably right to re *fantaziya* as "imagination" r than "fantasy", in view of respective associations of the words. Indeed, her decisions and over again reveal car thought and sure judgment, when she departs—as she often —from a literal reading of the sian text it is almost always to a better idea of the original English. In general the resu impressive and makes it possible the first time to read the novel out being checked by stylistic structions—other than those berately placed by Zamy himself, that is.

Where Miss Ginsburg fails, h ever, is in the habit of occasio omitting key words and phr Thus at the beginning of the teenth entry in the journal of D she translates the first test of rockets for his spaceship simply "the first firing", when the origi has "the first go (=shot)"; a few lines further on she omit parenthesis referring to "the saying about 'shooting peas aga a wall'". This is not a radical de and it would be easy to remedy future edition, but it is an un tunate blemish on an otherwise piece of work. Perhaps we lucky to have at last even one acc able version of this peculiarly ward book.

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To the Editor

Dorothea's Husbands

-I welcome Leon Edel's that literary originals tend "disguised and composed of elements of an author's own (May 11), but am puzzled by the ation of his remarks to George Neither he nor John Sparrow any explanation of the supposed Pattison source. The tone of Eliot's letters to Mrs , and the friendly bantering to the Rector, are hard to with any voluntary allusion Pattison in Casaubon. The from Burton heading Chapter *Middlemarch* reminds us that and history supply as examples of desiccated scholar- as of January-and-May . George Eliot's original indictment of the com- tolerance of such marriages have been expunged for fear of the Pattisons, and suggests original innocence, and an awareness of a common case. Edel distinguishes between Eliot's imagination and the life-borrowings of Defoe and but without saying anything *Middlemarch* to show what he Like Defoe, whose brilliant -lessness animated the Moll and Robinson Crusoe, Joyce, whose Bloom has his vitality, like his Dedalus, Eliot created Casaubon from was exhaustedly familiar with dryness, and especially in on *Romola*, which contains for Casaubon's marvel- of himself as "the ghost ncient". She must also have familiar with the sense of physical sterility, which she ex- in Casaubon and Dorothea. she began to write *Middle*- in 1869, she was, like Casau- early fifty. A bad age for a who has not finished his *mag*- , and a bad age for a woman decided never to have a In 1869 George Eliot had recently experienced, or was , or was expecting to ex- the menopause. We glimpse of what she may have felt time from the first letter she Harriet Beecher Stowe, on 1869, where she said: "You fuller experience as a since you have borne children known the mother's history the beginning."

Eliot may or may not have peculiarly susceptible at this the youthful charms of John Richard Ellmann speculates ary 16). There is plenty to suggest the troubled intensities of dealing in the Roman parts of search, more obscure and than anything else she ever had their origins in personal ence. As we join speculation knowledge, biography with literary analysis, we must surely enter- concept of a personal im- which seems to be absent in observations of Messrs Sparrow

BARBARA HARDY.

Department of English, Birkbeck University of London, Malet London WC1E 7HX.

e Background to Shakespeare's Sonnets'

-I have just seen R. J. C. comments on the review of his *Background to Shakespeare's* (April 20). Having read the and been impressed by it, I find objections fair and your re- reply something less than them. Chambers's dictum on speare's non-topicality is argu- the case of the plays (though are probably lost nuances in areas); but it is rash in- to stretch it to the Sonnets, in Meres's explicit statement they were first circulated his private friends". Since mortal moon" passage is, how- interpreted, overtly topical, why ?

surprised that your reviewer have been so uninterested in important issue raised by the time-link between "black" writing and 's imprisonment, with a possible rupture of their friendship as a cause for self-reproach. This seemed to me extremely well reasoned in the context of Elizabethan imagery, history and *Zeitgeist*, and, if accepted, is of the highest biographical importance.

MARY RENAULT.

c/o Allen Lane, 21 John Street, London WC1.

Sir,—Is Rex Wait (April 20) right about widowed wombs and child of state? So much of his chronology turns on this, that it would greatly help if reviewers and listeners could give us their opinion on these two points at the outset.

MARTIN MOYNIHAN.

British Embassy, Monrovia, Liberia.

The Dark Lady

Sir,—I am gratified by William Empson's general agreement (May 18) with my letter; but would suggest that, according to my paraphrase, the reversal of the initials "H.W." would nullify the composer's purpose, which is specifically to name the man as the one deserving to enjoy the literary immortality promised by the Sonnets, and assured by their presentation. Among the reasons for my rejection of Southampton is the degree of *intimacy* witnessed by the poetry.

> **NEXT WEEK**
>
> **Second Strings—1**
>
> **Hugh Trevor-Roper on "The Politics of Milton". The first of a series of special articles examining the subsidiary intellectual achievements of figures celebrated in another field.**

Ivor Cook (May 18) writes: "Setting-forth does not, did not, and please God never will mean 'publishing'." The editors of the First Folio, however, wished that Shakespeare were alive to "set forth" his text, and Benson in his 1640 preface to the second edition of the Sonnets wrote of bringing them "forth to the perfect view of all men". The deeper meaning is given by Sonnet 55:

'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.

Naturally, "setting forth" carries the other meaning too, "adventurer" applying to what Mr Cook calls "a risky venture", which the publication certainly was.

As for "begetter", the youth functions as inspirer: the Sonnets are "born of" him as "Muse", and are said to derive utterly from him (Sonnet 78; and see Sonnet 38). It is, moreover, quite usual for the inspirer to be regarded as semi-male and the poet as semi-female, as in the Phoenix and Turtle poems (discussed in my *The Mutual Flame*, Part II). A strongly relevant passage occurs in *Richard II*, V iv 6:

My brain I'll prove the female to my soul,
My soul the father; and these two beget
A generation of still-breeding thoughts. . . .

The thoughts that follow are expressly dramatic (for a full discussion, see my *The Imperial Theme*, "The Prophetic Soul"). A loved one may be naturally equated with a lover's soul, as in *Romeo and Juliet*, II ii 164: "It is my soul that calls upon my name".

For Shakespeare's young man, I personally favour Leslie Hotson's candidate, William Hatcliffe. I have discussed the evidence in *Shakespeare and Religion*, "New Light on the Sonnets".

G. WILSON KNIGHT.

Caroline House, Streatham Rise, Exeter.

'The Waste Land'

Sir,—May I comment briefly on "Met him pikehoses: *The Waste Land* as a Buddhist Poem" (May 4). I believe the general contention of the article to be mistaken, but wish to confine my observations to the uses made of certain ideas and symbols found in Indian religious tradition. First the *Bhagavad Gita*, frequently quoted and once specifically drawn on for an "orthodox Buddhist description", is in fact not a Buddhist scripture at all, but the central scripture of Hinduism; its very title means "The Song of the Lord", the Lord in question being Lord Krishna, an Incarnation of God (orthodox Buddhism of course denies the idea of a personal God, whereas Hinduism accepts both a personal God, an absolute transcendent Godhead, and a pantheon of lesser divinities). The Upanishads and Patanjali's *Yoga Aphorisms*, similarly quoted or mentioned, are also Hindu and not Buddhist.

Historically Buddhism, a religion early ousted from the Indian mainland, developed out of and away from Hinduism. In so doing it took over and sometimes developed certain symbols. The wheel is very important in Buddhism, but its significance is not confined to the one mentioned in the article. Behind the head of many statues of the Buddha is a wheel, which is also a halo, and the Buddha himself, when he taught, spoke of turning the wheel of *dharma*, a phrase usually translated inadequately as "turning the wheel of the law". This in itself would make the wheel a symbol of hope as well as despair. However, in later usages (the wheel that "may turn and still/Be forever still" in *Murder in the Cathedral* and the wheel that turns on the still point in the *Four Quartets*) it is the whole idea of *dharma* in the full Hindu sense that is called upon. *Dharma* is ultimately the balancing power by which God maintains harmony between the pairs of opposites in the field of duality, and it is thus *dharma* which upholds the whole of creation. In the world of man it is both natural law and the way to human fulfilment. To teach *dharma* is to teach both the nature of the universe and righteousness.

The lotus, upon which the Buddha is usually depicted as sitting, stems from Hinduism. In Hindu art, the opened flower of the lotus, growing from the navel of God, is the cradle of *Brahma*, the creator deity. It is a feminine symbol for the created universe, and also for the perfection of wisdom which sees all things in God. Buddhism also accepts an ultimate unity ("*nirvana* [the absolute] and *samsara* [the world of becoming] are one"), but not of course in God. The condition Eliot describes as looking into the silence, into the heart of light, and which he associates with the lotus, is most inadequately described by the quotation from *Kim* in the article, and the "concomitant" sense that the world "is all illusion" might be a consequence but would not be part of the experience, for the whole point of such an experience is that the knower and known are one and there is no object of knowledge in the ordinary sense. The problem after such an experience is always that of realizing, even understanding intellectually, that "*nirvana* and *samsara* are one", of speaking the silence.

Buddhism is undeniably present in *The Waste Land* (which is not the same thing as saying that it is a Buddhist poem). By the time one comes to the *Four Quartets*, however, it is Hinduism that is the dominant Eastern influence. While the Buddha is quoted in *The Waste Land*, it is the Lord Krishna who speaks in "The Dry Salvages". The injunction to "rise above the pairs of opposites", echoed in the *Four Quartets* and elsewhere, is drawn from the *Bhagavad Gita*, and is a command to come out of the world of duality and be united with God, who is Lord of the absolute and the relative. This naturally blends far more easily than would Buddhist doctrine with the Christian elements in the *Four Quartets*.

P. MALEKIN.

Department of English, University of Durham.

English at Durham

Sir,—As student members of the Department of English at Durham University, we should like to add a comment to the correspondence which has been carried on during the past month about the changes which are to take place in the structure of the course with regard to Old and Middle English.

Admittedly, the changes were supported by most decisive majority of students as well as staff, but this does not alter the fact that many of us greatly appreciate the specialist teaching we receive in the separate Department of English Language and Mediaeval Literature. No one denies that the study of Old English texts can be difficult and time-consuming; but we feel that any less detailed study of such monumental works as *Beowulf* would be a serious loss to students of English. Indeed, we highly value the lectures and tutorials which are provided by Professor Smithers and his department.

R. WANT.
R. JONES.
F. TURNER.
S. HEWITT.
A. McGREGOR.
J. HUTCHINSON.

Department of English, Elvet Riverside, University of Durham.

Sir,—F. W. Bateson (May 11) displays some remarkable notions: that a student may properly say "I don't understand this, so it isn't English and I needn't read it", which would certainly reduce the size of the syllabus for some; that if a language was once inflected and now is not, it has become a totally different tongue—try telling a Frenchman that the *Roland* is not really written in French; and that if you "skim" a syllabus, you can get a First. Where, I wonder?

JANET BARLOW.

Leadlawfoot, West Linton, Peeblesshire.

Roman Law

Sir,—The reviewer of the third edition of *Historical Introduction to the Study of Roman Law* by the late H. F. Jolowicz and Barry Nicholas (March 30) correctly assesses the effort of Professor Nicholas in producing an up-to-date version of the authoritative book by Professor Jolowicz. Indeed, Professor Nicholas has apparently striven to reflect the literary style of the earlier author to such a degree that the text appears to be the work of a single author. It seems, however, that the reviewer is in error in his statement that "Nowhere perhaps is his [Professor Nicholas's] ability concisely to explain a complicated issue, productive of much literature, better revealed than the excursus on double citizenship; that is characteristic of the quality of the whole revitalized work". The excursus on dual citizenship was an appendix which Jolowicz added to the second edition, pages 542-47, and which has now been transferred—save for the omission of a few lines—to the body of the work.

A. ARTHUR SCHILLER.

School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540, USA.

David Halberstam's *The Best and the Brightest*, reviewed on May 18, was not in fact published until May 24.

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Liberal paradoxes

ERIC BENTLEY :
Theatre of War
Comments on 32 Occasions
428pp. Methuen. £3.75.

Eric Bentley's books tend to go by robustly confident titles which somehow get drowned in the text. *What is Theatre?* The book tells you a good many things but not that. *Theatre of Commitment* again does nothing to prepare you for the nervously sceptical essays within. And so again in the case of this new collection.

Theatre of War consists of a selection of substantial pieces written over the past 20 years, arranged under three headings so as to imply a governing pattern. Mr Bentley divides the material into "The Life of Modern Drama", "The Drama of Modern Life", and "Living Theatre in a Dying World". To adopt his own habit of self-questioning argument, is there anything more in this than semantic juggling?

Yes there is; but, the sense of mere word-play persists. Mr Bentley at his worst writes like a man with no convictions, no personality, and small feelings; who tries to remedy these deficiencies by spinning logical webs. There is always something else to be said; always yet another argument on the other side. Rarely a moment of repose, or the satisfying sensation of seeing a nail hit squarely on the head.

Still, there is real substance in the organization of this book. Mr Bentley has been writing and lecturing on the theatre for over twenty-five years. It is an exhausting job, as the drained spectres of so many middle-aged critics verify. Added to which Mr Bentley's country is America, where there exists a belittling relationship between the drama of the professional theatre and the drama of public events. Always present, this contrast has become momentously insistent over the past decade. Where does this leave a drama critic who has spent his career penned to aisle seats and podiums?

What *Theatre of War* exhibits is the struggle of a drama critic to enlarge his role; asserting his rights to tackle the political scene, great and small; and attempting to devise for himself a new professional position on this wider basis. Mr Bentley has always treated politics as a legitimate part of his craft, though his own position has often seemed queasily undefined. But towards the end of the 1960s his position hardened; partly in response to the 1968 student riots at Columbia where he had a long attachment as Brander Matthews Professor. One fruit of this was his edition of the House Un-American Activities Committee hearings, *Thirty Years of Treason*. Outside the critical field, he launched a New York political cabaret, with Isaiah Sheffer, called the DMZ (De-Militarized Zone). In one of the essays here he touches on this venture and quotes one of its songs:

> We turn from protest to resistance
> Since all our protests came to naught.
> Since all our protests came to naught
> We turn from protest to resistance.

Even equipped with a Stefan Wolpe tune, it is hard to imagine that doing much to cement the morale of patrons at the Village Vanguard. From description, in fact, the DMZ sounds less like an active political enterprise than an academic reconstruction of the Berlin 1920s.

Mr Bentley himself would probably rank that as a mark in its favour. He believes in the word; he believes in the written dramatic tradition, and in the continued force of the classics as a radical force. But this is a hard position to sustain in America today, where the younger radicals have famously cast all the traditional cargo overboard: the word, the separation of spectators from spectacle, and indeed the whole process of argument by conjecture and refutation which hitherto has sustained the life of drama and criticism alike.

It therefore follows that while Mr Bentley still writes extensively and with continuing insight of his old gods, Shaw, Brecht and (to a lesser extent) Ibsen, he has very little to say in favour of current icons of the avant-garde. The Living Theatre is put down for trying to rape the public; Grotowski is put down for arrogance and an inferior prose style, before receiving guarded recognition on grounds of his conservatism; nude theatre, therapeutic theatre, Black theatre get short shrift. All for excellent, closely argued reasons. The complaint that recurs most insistently is that the offender has abandoned dialectical thought. Dialectics is a holy word with Mr Bentley; it offers a cast-iron, and indeed revolutionary, pretext for never making up your mind about anything. One is left, in reading the later sections of the book, to view Mr Bentley's attitude as the instinctive revulsion of a sceptical private individual confronting groups who have achieved a sense of common purpose.

All this is merely to suggest that he writes like a man in a tight spot. It does not invalidate the ingenuity and wealth of knowledge with which he seeks to escape it. The book contains some of the most thoughtful writing on Pirandello yet to appear on either side of the Atlantic, in which he reconstructs the fragmented dramas underlying *Right You Are* and *Six Characters in Search of an Author* and shows how and why Pirandello smashed them up and reconstituted them within his enlarged theatrical structures. From a psychological, as well as a theatrical point of view, he makes out a strong case for an apostolic succession from Ibsen to Shaw and Brecht, incidentally following up the intricate parallels between *Major Barbara* and *St Joan of the Stockyards* so as to illuminate the authors' fundamental political divergence:

> For Shaw, the target is the person who will exonerate the system by characterizing the businessman as bad. For Brecht, the target is the person who will exonerate the system by characterizing the businessman as "human".

An activist in the academic context, and an academic among the radicals, Mr Bentley—to use one of his most overworked words—is a paradox. A familiar liberal paradox, perhaps. But at least for lovers of the drama it is a good thing that he is still at it; and his dramatic criticism would not be what it is without his thoughts on the politics of Columbia University and Robert Lowell's relationship with the White House, and even the DMZ.

Separations XVIII

A February of the merely real,
plumbers, not bayonets, outside the door,
colds, personal despair. I wrote, "The war
is far away," back to Perine Place reel-
ing and sick with tear-gas from a taut
poets-cum-journalists' soiree. The shades
were drawn. We joked about the barricades
listening to gunfire. I got caught
by a bugmask's canister on Haight.
Sinecured exiles with unfunny eyes
converge on the Cultural Attaché's
free whisky, playing Corner Points for praise.
It's hard to tell the poets from the spies.
The war is far away. Will wait, will wait.

MARILYN HACKER

Variable truths

HARTMUT LANGE :
Theaterstücke 1960–72
341pp. Hamburg: Rowohlt. DM 8.

If domicile had any say in the matter, Hartmut Lange, who left East Germany in 1965, would count as a West German dramatist. Moreover, such recognition as he has had—and it has been on a small scale—has been in West Germany; in East Germany his plays remain unperformed. But he sees himself as an exile and his work, most of which dates from after 1965, indeed does not reflect his change of address: West German problems, even West German brands of Marxism do not seem to compete with the problems raised by Marxism seen in practice, problems grounded in Lange's experience of the early 1960s.

There is in this a kind of delayed reaction and the plays here collected in fact show the distancing effects of this exile, notably in the way in which problems of a raw, practical kind yield with the passage of time to issues stated more generally, more conceptually, and set at a remove from actuality. Such a change in course has its parallels in East Germany itself, in the trend towards historicism or neo-classicism, in the remodelling of existing, often classical plots by, for example, Heiner Müller and Peter Hacks.

Lange's first two plays, *Senftenberger Erzählungen* (1960) and *Marski* (1963), stay close to observed reality, the reality of an emerging collective economy. Both have the cameos, the underplotted character-sketches of the *Volksstück*, a genre exemplified by Brecht's *Puntila*, whose eponymous "hero" looms particularly large behind Lange's gross, guzzling, protean capitalist Marski. Both Lange's plays state, but do not over-state, the antagonisms, steering clear of didacticism and not letting the central conflict between private enterprise and collectivization overwhelm a lively, domesticated foreground.

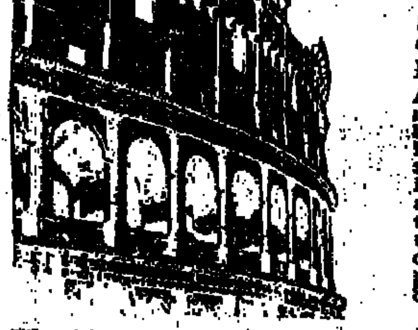
Lange's third play, *Der Hundsprozess* (1964), follows a very different line. Disenchantment has plainly set in and finds expression in an allegorical unmasking of Stalinism, attacked frontally through tirades and obliquely through a ritualized choreography of indoctrination. Even here Lange remains close enough to events to preserve hints of polemic, but in the companion-piece, *Herakles*, written after he had left East Germany, the vestiges of topicality have gone. The result is a statement in stark and argumentative terms of what is to become Lange's principal theme: the variability of truth, the fact that truths can be stage-managed, the fact that truths and lies are decisions of policy, not exclusive categories.

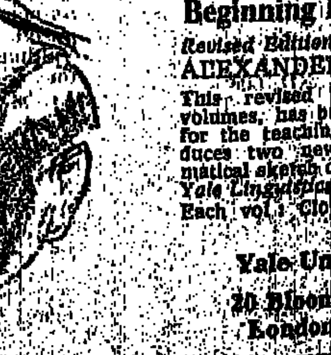
The making of a lie into a truth is, of course, a political gesture. To this extent Lange's plays do not lose political edge. At the same time he remains provokingly open-minded on the moral issues. Thus in the siege of Troy Odysseus is shown institutionalizing untruth, sanctioned by the pressure of events (*Die Ermordung des Aias*). So too, in his version of Kleist's story "Die Marquise von O" entitled *Die Gräfin von Rath* the heroine, wrongly suspected of propriety with a servant, lives o lie by making a truth of it, spen a fortnight in bed with him. W compromises of this order are made the consequence is not co tional heroics—Trotsky (*Trotz Coyoacan*) is shown in his last uselessly preserving what he se pure nuggets of historical truth i face of murderous threats on his life.

The risk for the theatre in all is that the issue may take preced and drain a conflict of dramatic The contorted truth-falsehood in *Die Ermordung des Aias* is su case; the obsessive testing of in *Herakles* another. Humour, times macabre, at times burles saves *Die Gräfin von Rathenow* the same fate. Most recently *Stas oder das Leben des Ovid*, here p lished for the first time, infec certain knockabout vividness what might easily have becom cerebral affair. The spectacle of Roman poets, Horace in partic saving their skins by selling th souls to whoever is in power is nessed and dissected by Stasch character who also figures (the b ward look is significant and per promising) in the early play *Ma* He is plebeian, shrewd but stereotyped, and his worm's-eye of the compromises exacted by politics and high poetics yield comic incongruity which gives portion and actuality to the quest raised, not least when he is j by Vladimir and Estragon, waiting for Godot.

Lange's predicament—adrift tween two systems, living in one obsessed with the other—is an int esting one. But an eccentric co like this needs charting and here edition is irresponsible: no in mation whatsoever is offered, plays are not dated, sources, perf ances, revisions are not mentio Even the title, inasmuch as it at completeness, is mislead apart from the version of *King J* included here, Lange has wri versions of *Richard III*, *Tart* and *The Alchemist*.

The tercentenary of Moli death in February, 1673, is appropriate occasion for ing his immediate predece on the comic scene. R Guichemerre's chosen dates *La Comédie avant Molière 1640* (415pp. Paris: Armand Colin. exclude most of Pierre Cornei comedies, but bring in work of brother Thomas, Scarron and, a all, Cyrano de Bergerac, to w Molière owed more than generally recognized. This inter ing, thorough, but somewhat rep tious study gives an exhaustive clear account of the charac plots, language and other resou familiar to the theatregoer Molière's early days, and avail to Molière himself. M. Guichem enables Molière's originality to seen much more clearly but, importantly, does justice to pl and playwrights who deserve re on their own account.





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John Brown and his little Indians

BY JAKOV LIND

To find the right after the wrong word is one of the better things in life; to find it in another than one's own mother tongue is a supreme delight. I had to speak German at eleven, Hebrew when I was fifteen, English when I was twenty-seven and French when I was thirty-. All the different sounds in all these different languages had one thing in common: I had to speak (and write) my own words in what the vernacular might call it-. The invention of a private language which can be read by anyone is my major work, not the books which are the printed and bound summaries of my discovery.

To call a language private property is, I am well aware, an outrageous provocation. What is private about a language that can be used by everyone? What is private about it is my purpose: to speak the things on my mind. The intention is private; more than the mind.

Words are inherited like genes; we receive them at birth. Under the microscope DNA might well resemble a constellation clustered together in the same spot; looking at it more closely, the same might be true for words: a great number of differences are symbolized by a single sign.

The difficulty (as I see it) is not the speaking of a language; during the war, when I had to converse with Russians and Italians, Hungarians and Czechs, I somehow did so. Somehow, if and when it is necessary, the man who will communicate with the other man by all kinds of sounds. Language is the writing of it. What is written on paper, black on white, is what matters, if (as is true in my case) your bread-and-butter depends on it.

Fortunately or not, all languages are foreign to me, even my native Viennese-German. When it comes to writing a story or a play, what matters is the idea, the purpose of it. The purpose of writing (so far as I am concerned) is to retain a verbal mechanism that prevents the mind's ...p. Everyone can testify that it hurts (physically) if we are "speechless", a kind of suffering the inarticulate and illiterate share with the mental patient. To judge by my own experience, I can still get mad if I can't find the right word and suffer all the agonies of cerebral constipation as a consequence. While the bushman and Eskimo live at the mercy of external nature, we have internalized nature and are at the mercy of a "self" that perceives the worlds (in and outside us) with the help of some two dozen characters.

Some time in April, 1968, all these theories were put to the test. I left New York with a contract (an advance on royalties) to go back (to London) and write an autobiography. Up to this time, I had written three volumes in Austrian-German and several plays. I was suddenly confronted not only with changing from fiction to something the publisher liked to call non-fiction, I also had (for myself) to do so in English. I needed distance between me and my past, in order to write about it. To write English was the obvious solution. But how to write a language I claimed not to be able to write in? I could speak it in my own fashion, but refused to believe that this verbal command of a language can be sufficient to write a book. I still don't believe it. But after twenty years of living in London, and only eleven in Vienna, in some odd way English is "my" language and all I was now obliged to do was to make use of it.

Had I been a bit more of a scholar, I would have done some extensive reading in English, but reading (except of non-fiction) is something I deeply dislike: no chance of picking the brains (and terms) of other authors. It had to come out of my own inner self, and this inner self thinks and dreams in a mixture of Viennese, Dutch and Hebrew, besides English. To locate the right word when needed seemed a foredoomed attempt at a totally new enterprise. Two things merged into one and the same problem: the self and the language. An autobiography.

My very first English I was taught in primary school, when the learning of foreign languages was not obligatory. A young man, whose name I have forgotten or never knew, was sent by the British Council to teach us a song called "John Brown had a little Indian, one little, two little, three little Indian boys", etc. Even the melody is still with me, and not just my very first impression: that English people own Indian children. A weird notion which stuck, while just to pronounce the *John* and the *Brown* with a different sound for the same *o*, gave me the first inkling that across the sea (which I had only seen in pictures), in England and America, people speak words one way and write them quiet differently. The question "why" was dismissed by the English teacher. Illogical. Maybe that is the very essence of this new language! Write *little* with two *t*'s but pronounce it like a *d*. The *e* at the end of *little* evaporated like candyfloss. *Th* was supposed to be called *s*, but worst of all was the problem of *o* and *e*, *i* and *u*. The total disregard the teacher had for a *consistent* use of vowels impressed upon me that English was something even natives speak inconsistently, and only according to their private whims.

Because of this discrepancy between spoken and written language, I had the impression that anyone could speak or write it; it was a free-for-all and not just made for Englishmen and Americans, Australians and Canadians. English seemed to know no rules and had a grammar one could apparently learn in four or five easy lessons. The words *I have* or *I was* change only once in the six different declensions, while in German the words *Ich habe* and *Ich war* are much more complicated. I would rather have been taught English than German grammar, and such simple words as *you*, replacing the *Du* and *Sie* and making a single form of address possible, were, to my mind, the ultimate proof of an equality and democracy we in Austria certainly did not know. If you can call even the prime minister "you" (without elaborate titles and even by his first name) no doubt such a country and such a language were greatly superior to my own.

Since this first taste from across the ocean I have had a secret love for a language that codified my childish ideas of freedom and equality. (These were the early 1930s, when socialism of the national or international kind was in the air, as something beautiful and sweet; what children now seem to detect in the smell of pot.) And more than this intoxication, English was also the language printed on the parcels of clothing we received (because we were poor) from our rich American relatives.

English indeed spelt everything: freedom and freedom from want, the brotherhood of man and his independence. An Englishman's home is a castle. A *Schloss* was a labyrinth, inhabited by great and powerful men and women; while across the sea, the castle is apparently an ordinary home with kitchen and bathroom. John Brown, who had not just one but ten little Indian boys—house-boys, I presumed—and his American cousins, Uncle Tom and Huckleberry Finn, were, seen from a distance, by far the better kind of people to live among.

The words *kind* and *gentle* even sounded just that, in their pronunciation, while the German equivalents sounded neither, at least not to me, and certainly not to the boys in the street who called us Jew, i.e. a "foreigner", but never dared call our Englishman from the British Council a "Jew" (he probably wasn't one, or else English-speaking foreigners have a special privilege 1). In Austria and Germany this is true even today. The English-speaking foreigner is somehow respected, while the French, Russian and Italian-speaking are mistrusted. After the war, under the four-power occupation of Vienna, the order of preference for "foreigners" was (1) English, (2) American, (3) French, and (4) Russian. And the English soldier was, and still is, liked on the Continent as a "gentleman" (as soldiers go).

To learn the language of the English and Americans was, back in my early Viennese days, to open a window on another and seemingly much better world than our own. In *Gymnasium* (at the age of ten) English was taught only in the third form. Instead, we had to learn Latin right away; but I got more pleasure from finding an English book (which was as incomprehensible as Swedish, but no more so) to read, than from looking at Latin grammar, which was two or three times as complicated as our own. If I could only learn English (I had the idea) I would soon be able to communicate with anyone in the world, and that world certainly began somewhere beyond the Austrian border.

My involvement, and almost my love affair with the English language, indeed goes very far back, and was kindled by this accidental meeting with John Brown from the British Council. In 1938 we left for Holland. I had finally made the shore of the ocean, England lay across the dunes of Scheveningen, and, by a strange coincidence, I would have been in the front part of the train that went on to Harwich from the Hook, had my mother not insisted I should be on the Dutch list with two of my sisters. In Holland people, even if they don't know English, love to speak English and they learn it (much earlier than we did in Austria) at school.

The educated usually know it better than French, their second choice of foreign language; and even if German is closer to Dutch and so easier, it was the least popular of all foreign languages. This even before the German invasion and subsequent experience with the Big Brother on their eastern borders. The Dutch did not and still do not like German (and the Germans), and whether we were refugees or children of German Aryans—it made no difference. The wiser and smarter thing to do was to forget German as soon as possible, and the sooner the better. The name for the German (and the German-speaking foreigner) in Holland was *mof*, what the French call *boche*. I did not want to be counted among the *moffen* and even when I learnt fairly rapidly (in less than three months) to speak Dutch, my accent remained unmistakably *mofs*.

An English accent, even without knowing the language, was a helpful device for not driving other children away. Naturally this matter had to be handled delicately, as I could not pass myself off as a Dutch-speaking English child, which was not my intention. It was more a matter of erasing one accent with another. Toning down certain teutonic sounds, as in the words *wirklich* and *unbedingt*, by a free use of vowels (as the English seem to be able to do at will) gave my German accent something mysterious. Few people know the difference between a German and an Austrian in Holland.

A less Germanic sound to my Dutch made people speculate whether I came from Yugoslavia or Poland. At the Montessori school in Bussum (the heartland of the fine Dutch liberal bourgeoisie), it was simply a matter of relations with other children (and grown-ups). If people thought me German, I had to add instantly that I was Jewish (which I did not look, so far as others could judge) or I might have been mistaken for one of the *moffen*. I did not mind being known to be Jewish (as an active Zionist in the local youth-club, this was no secret to anyone who wanted to know my true background) but for my non-Jewish classmates the German-Jewish thing was more than confusing; it made us seem doubly, not just ordinarily alien.

In English (lessons) we had found a common ground. Children who learnt English could easily be divided into those who did so with enthusiasm and those who did so only reluctantly. The division was often along political and religious lines. The Catholics, of whom there were few in Bussum, veered towards French and German, the Protestants of sectarian churches and the Jewish children preferred English. What had been true in Vienna turned out to be true in Bussum: English is the language of the cosmopolitan-minded.

This was not all that surprising, as the movies and *jazz*, shows and hit-songs, an entire universe of adventure, gadgetry, crime and sport (the word *gangster* was never translated properly into any European language, but I believe this is because it has the typical truly cosmopolitan Yiddish ending for a member of a gang), became accessible through knowing the language of such quaint phrases as "How do you do?", and "I *am* sorry" (no European could ever translate that one). Looking back I feel that English and English sports, like hockey, tennis and

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football (all untranslatable terms). English-speaking movies and jazz won the war against Hitler before it had even reached its crisis and the apparent victory of the Axis-powers over the Allies.

Of course, with the German occupation of Holland in May 1940 (the time when I went to school in Bussum), the English language and everything connected with it was of immediate political importance. It was now not just a matter of taste but a question of political allegiance whether one continued to speak German or Dutch with a German accent, or English or Dutch with an English accent. As Western Europe was occupied by the Germans in May 1940, "English", which had bravely withstood the attacks of the Stukas, was the obvious political attitude and not just an old Saxon language.

As the Germans entrenched themselves, the learning of English was speeded up. I can't recall whether the Occupation government ever forbade the teaching of English in Dutch schools, but I do recall vividly that after the Germans came to Bussum every child in the class that had a bad record in English was regarded more or less as an eventual germanophile (even francophilia had become suspect after Pétain took over) and therefore pro-German, i.e. a Nazi collaborator. To speak with a German accent and add "I am Jewish" was now more precarious than before, because of the general unpopularity of German and the eventual exposure of what should be kept secret to the real Nazi children (children from Nazi homes, the homes of Dutch collaborators, "NSBers" as we called them), of which there were many more than I like to remember, though not in my class. In the Montessori environment of Humanists and freethinkers, the German-Jewish accent had a separate and no more pleasant odour of "poor bastard".

Strange or not so strange, I began learning English with a fever I had never known for any other subject at school. I just wanted to know as much as possible and as soon as possible everything that had anything to do with my personal British and American Allies. (The BBC wartime programme "HERE is London . . ." sounded, even to those who didn't understand a single word of it, like a message of hope for passengers of an aeroplane that had lost both wings.) English, after May 1940, was simply the sound of defiance, the language of reason.

I began reading English books, which I could ill understand and have since forgotten as I probably never read them to the end. The classics like Shakespeare and Dickens one could read more easily in Dutch or German translation (and reading them in the original seemed to be less of an anti-Nazi stand), while Leslie Charteris or Sherlock Holmes, let's say, seemed pleasure literature and not required reading for study and therefore a kind of silent political demonstration. No *NSBer* would carry or want to be seen with an English book (unless he used it to betray or provoke a compatriot), while a student demonstratively reading an English book (English newspapers disappeared overnight) was really asking for trouble, a kind of show-off thing to do that would frighten a careful Dutchman.

Reading English books if they were non-fiction seemed easy enough, but my favourite author, Jack London, whom I wanted to read in English, was alas obtainable only in (an excellent) German translation in every library and bookstore, and it became something distinctly perverted, or that's the way I felt about it, quietly to read Jack London in German and translate him back into his native English, or at least try to read the German only to hear the English sound behind the teutonic words.

These first few months after the German invasion of Holland I padded myself with anglicism, as if I were storing up food for an oncoming dearth. The fact was that a better understanding of the English language made it possible to listen to the original broadcasts of "This is the BBC Home Service" as if one had made the big swim across the Channel in the first days of that May as some lucky Dutchmen had done; and by closing one's eyes to one's real surroundings and by a bit of fantasy, at least between one's own private walls, the German danger was banned, if only for a short while, from consciousness.

As the war continued and the English were more frequently mentioned in the bulletins of the German High Command—reporting air and sea, tank and groundtroop battles—every English and American soldier killed was felt as the personal loss of a friend. The German presence in Europe, until the first big German defeat at Stalingrad in the winter of 1942, it seemed invincible. And if Germany was going to win this war, this would be the end for all men, not just the Jews. That's the way I wanted to see it, that's the way I saw it. The English and Americans, and especially their Flying Fortresses and superior air-power, were the only and ultimate reply to Nazism. Even back in 1942 I knew that it was a kind of magic knowledge, if I could "think" like an American or an Englishman and not like a "Jew", who was deported to be killed, or a Dutchman, who was at the mercy of the occupiers.

In 1943 I had to think like a Dutchman, I received forged Dutch papers, I had to try to be Dutch. After much exercise in front of a mirror, I changed my expression from a "Jewish" into a "non-Jewish" one. The other part of this training was to acquire the current and popular Dutchman's knowledge of English. If I could but prove to the Dutch farmhands that I was better at English than they simply because I had listened more to the BBC, I could not only win their confidence as a patriot, but at the same time put them off the scent when they sniffed something foreign about my Dutch. Sometimes, depending on the situation, I might pretend to another farmhand that I was just a student, hiding from the Germans. The student role was also a clever disguise for not speaking any Dutch slang, as well as affording me a certain liberty in the choice of reading matter: I could be seen with an English detective story or Somerset Maugham to show my Dutch patriotism, without creating too much suspicion about my true background. In fact I read Maugham or Agatha Christie as a student of the Kabbala studies the twenty-two letters of the Hebrew alphabet. Every letter and every syllable, every word and every sentence had not only the obvious but also several and different hidden meanings and was ultimately something like a revelation in its deepest and most secret interpretation; because neither Dutch nor French were successful in fighting the Black Magicians from Germany, only these English formulas, those hilarious-sounding phrases like "How are you, my dear?" and "I am delighted to meet you", contained the ultimate weapon, of which the bombers overhead were merely the most illustrious example, of a deadly efficiency cloaked in polite terms.

When Churchill spoke on the radio or the interviewers asked questions of people who had escaped by some miraculous channel to England, it was always the same experience: Those who are really strong and mighty, the Allies in their flying machines, are making use of a language that hates with cool irony, yet imbues hope with short, dry and logical sentences. After I left for Germany on my private flight from the Black Magician in November 1943, and worked on barges up and down the rivers Rhine and Main, I remember that the only, and not in the least dangerous, pamphlet passed on from one foreign sailor to the next was an old copy of the *New York Herald Tribune* which someone had bought for the price of three bottles of cognac from a Swedish sailor in Kiel. The paper made its way through at least a hundred or more pairs of hands of people who could neither read nor write, and hardly spoke English. Yet in their hearts they knew that this language ultimately contained a secret and powerful weapon that would wipe out the Hitlers, Mussolinis and Tojos permanently and after much struggle. Just to read and wish to speak English, even if we (the barge-sailors) didn't understand much of it, was an act of defiance, a hidden armour, a breastplate of steel.

On the Welsh side

ALUN R. JONES and GWYN THOMAS (Editors) :

Presenting Saunders Lewis

361pp. Cardiff : University of Wales Press. £3.75.

As its title declares, this substantial book is designed to present a famous Welshman to the many outside Wales who may not have heard of him, and still more to his English-speaking fellow-countrymen who will certainly have heard of him but are barred from a first-hand knowledge of his writings. Saunders Lewis is of great significance in Wales as a politician and man of letters, and rarely have the two halves of a life been so completely integrated. The writer is always aware of his politics, the politician never loses sight of his language and its literature.

The first third of the book prints a series of statements about Mr Lewis, some of a personal nature, others explicatory of his politics, drama, criticism, and poetry. Predictably the best of these last, Dafydd Glyn Jones's account of Mr Lewis's all-important contribution to Welsh nationalist politics, involves him in the literary works too.

A generous selection of these is provided in the remaining two-thirds of the book. There are eight essays, most of them written in English, but the most important, that on "The Fate of the Language", translated from Welsh. There are nineteen poems, in terms of their embattled and often embittered subject-matter very well rendered by Gwyn Thomas. Finally there are three of Mr Lewis's most successful plays: "Blodeuwedd", a reworking of legend, "Siwan", a reworking of medieval history, and "Treason", a reworking of the national and moral dilemmas of Nazism.

These original writings are an impressive record of, or rather an important introduction to, Mr Lewis's thinking and writing. But the introductory clutter of tributes, statements and essays delays the book's impact and in retrospect somewhat muffles it. Mr Lewis stands in no need of respectful paraphrase: he is uniformly clean, sharp and unambiguous. One gladly makes an exception of the genial tribute from his old friend and comrade D. J. Williams and the perceptive and not uniformly adulatory essay by Dafydd Glyn Jones, but beyond this the editors might safely have entrusted Mr Lewis to present himself.

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Poetic parallelisms

ROMAN JAKOBSON :

Questions de poétique

Edited by Tzvetan Todorov

508pp. Paris : Seuil. 45fr.

This admirable collection of essays is testimony to Roman Jakobson's long-standing faith in the interrelation of linguistic and literary studies and a forceful reminder of his role as link between the three schools which have done most to foster this relationship: Russian Formalism, which he helped to found, the Prague School of linguists and aestheticians, of which he swiftly became a leading member, and contemporary French structuralism, which he has served as mentor and elder statesman. The essays assembled here are drawn from all three periods, and though they represent but a portion of those that will be published in the third volume of his *Selected Writings*, this collection has two virtues: its price puts it within the reach of individuals, and it contains French translations of items which in the *Selected Writings* will appear in Russian or German. Although nearly half the articles are available in English, they are scattered in periodicals, festschrifts, and other collective volumes, and since no English or American publisher has proven sufficiently enterprising, we must thank Seuil for producing so convenient a volume.

Jakobson's most important work has always been in linguistics, and his writings on literature have been prompted by association with others engaged in similar ventures. In the Russian and Czech periods his writings centre on the distinctive features of poetic language, the problems of versification, and the characteristics of modernist and futurist poetry. Tzvetan Todorov's selection of essays from this period does not altogether do Jakobson justice, for he includes a moving but purely biographical and thematic study of Mayakovsky, which has nothing to do with poetics, and he extracts from long essays on "New Russian Poetry" and "Principles of Versification" theoretical statements which, shorn of examples, seem abstract and dogmatic.

Following Jakobson's departure from Prague, there was a gap of some twenty years during which he wrote little on poetry. The silence was broken when in 1958 he produced his most important statement: "Linguistics and Poetics". Although that article is not included here, its themes are developed in a number of theoretical essays, especially "Poetry of Grammar and Grammar of Poetry" and the remarkable study, "Grammatical Parallelism and its Russian [illegible]". But Jakobson's major work in poetics in recent years has been a series of structural analyses of poems from different periods and languages, beginning with the study of Baudelaire's "Les Chats" undertaken with Claude Lévi-Strauss. Unlike the work of earlier years, these essays are designed to demonstrate that linguistics does provide a method for the analysis of poetic texts. The ten studies included here, dealing with poems by Martin Codax, [illegible], DuBellay, Shakespeare, [illegible], the Douanier Rousseau, Baudelaire, Eminescu, Brecht, and Pessoa, are an eminently representative selection.

Though his work has been spaced over a period of fifty years and a variety of settings, Jakobson's theory of poetics displays quite remarkable consistency, and the first essay in this volume already contains the essence of his position as developed in "Linguistics and Poetics". The poetic function of language involves bringing the linguistic form itself to the foreground and the major device is parallelism: "Le langage poétique connait un procédé élémentaire: le rapprochement de deux unités." Items which are phonologically or syntactically equivalent are brought together in sequence; similarity is superimposed on contiguity and equivalence becomes the constitutive device of the sequence. Rhyme, like other modes of phonological repetition, produces potential semantic relationships between rhyming words, and "figures of grammar" play an equally important role in knitting together the poetic sequence and producing semantically relevant juxtapositions.

The identification of grammatical figures and the demonstration of ways in which phonological or syntactic parallelism begets or passes into parallelism in thought is Jakobson's major contribution to poetics and will continue to exercise considerable influence. What is new in his recent work is a desire to convince sceptics that linguistics does not merely offer the critic a modicum of information and a theoretical fillip but serves, on the contrary, as a self-sufficient method for the discovery of poetic patterns.

The technique, proposed in "Poetry of Grammar and Grammar of Poetry", is to analyse the ways in which members of particular morphological and syntactic classes are distributed among the stanzas of a poem and to discover symmetrical patterns of distribution which organize a poem by setting the odd-numbered stanzas against the even, the anterior against the posterior, and the central against the peripheral. If there are three personal pronouns in each of the odd-numbered stanzas but only two in each of the even-numbered stanzas, that constitutes a distributional pattern which structures the poem. Any category may be used: non-finite verbs, nouns which have direct qualifiers, objects of verbs in the past tense, verbs in the present tense whose subjects are singular and animate; and since there are innumerable potential categories Jakobson is invariably able to find in a given poem all the varieties of symmetry that he desires.

The flaws of such an approach are evident. With so many possible distributional categories one could find similar patterns in a group of prose sentences, and hence the pertinence of such symmetry for poetry remains to be shown. Moreover, the effects of grammatical distribution do not seem to depend on numerical symmetry. If the first stanza of a poem contains five adjectives and the second six, as opposed to one in the third and two in the fourth, that change in mode will not be less effective than if the respective numbers had been six and six as against two and two. And qualitative factors will be as important as quantitative: polysyllabic adjectives in unusual collocations will do more to create the impression of a descriptive mode than monosyllabic adjectives in ordinary collocations. The grammar of poetry is not a numbers game.

These criticisms have frequently been uttered, and in a postscript written for this volume Jakobson undertakes to reply. But alas, his defence is impatient, tangential, and somewhat evasive. Refusing to give references for the accusations he refutes, refusing even to name his critics except in an alphabetical list at the end of the essay, he cites criticisms, generally in paraphrase or fragmented quotation, and accompanies his replies with accusations of insensitivity and ignorance. The combat, of course, is rigged; by concealing the source of an attack he prevents the reader who is not thoroughly familiar with the literature from judging whether he has indeed grasped the accusation and produced a convincing reply.

When one does identify the criticism he is rebutting one finds, in at least a majority of cases, that he is taking up only a minor aspect of the argument and often misrepresenting the points to which he does reply. He does not consider, for example, the two major criticisms: that by using linguistic categories as he does one can find similar patterns in any text whatsoever and that purely numerical symmetry need not have poetic effects.

Jakobson has never been graceful in his response to criticism; he is indignant rather than firm. Perhaps his eminence justifies his impatience with those who have written about his work, but a magisterial disdain would have been more becoming. It is indeed a shame that so monumental an achievement in poetics should be crowned by this querulous and evasive postscript.

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Semantic similarities

ROY HARRIS :

Synonymy and Linguistic Analysis

166pp. Oxford : Blackwell. £2.75.

Twenty years ago, one of the most controversial issues in the theory and methodology of descriptive linguistics was whether the phonological and grammatical structure of languages could be, or should be, analysed without taking account of the meaning of sentences and of the expressions (morphemes, words and phrases) which occur in them. Although there has been very little explicit discussion of this question in more recent publications, Roy Harris reminds us, in the first three chapters of his book, that it is still a crucial question. He argues strongly in favour of the thesis that the criterion of sameness and difference of meaning is essential for the identification of the basic units of phonology and grammar; and, in doing so, he submits the views of such scholars as Bloomfield, C. F. Hockett, Zellig Harris, Chomsky and John Lyons to critical scrutiny.

His exposition is clear; and his own arguments, even though they will not win over the "distributionalists" on every point, will certainly oblige those who still adhere to the possibility and theoretical desirability of making phonology and grammar independent of semantics to be more careful in their formulations than they have been in the past. In the last two chapters, Dr Harris mounts a forceful and convincing attack on Katz's claim to have solved the problem of drawing a distinction between the analytic and the synthetic, saying in particular that it confuses meaning and reference and that it fails to take proper account of the difference between the meaning of a sentence and the illocutionary force of an utterance of that sentence. Dr Harris's own theory of meaning appears to have been strongly influenced by the work of J. L. Austin, P. F. Strawson and H. P. Grice. But he never develops this at length; and he provides no more than a very brief and inadequate outline of his own proposals for validating metalinguistic synonymity statements. Furthermore, he makes no attempt to justify his rejection of "the notion of the 'internalized rules' of the ideal speaker-hearer" ("the fashionable myth which has replaced Saussure's mumbo-jumbo about a language existing only in the collective mind of the community").

This is but one of several general issues upon which Dr Harris takes a stand in the final paragraphs of his book. Another is the crudeness of the dichotomy of "form *v* meaning" and the necessity of taking into account the multiple roles of utterances in communication situations. But none of these issues is actually discussed; and the author's reference to "noncognitive" dimensions of meaning, or communicational relevance, is perfunctory, to say the least. In short, the strength of Dr Harris's book (and within its limits it is a very good book) resides essentially in its careful and critical analysis of the theories of others. He simply does not allow himself the space to discuss his own positive proposals in sufficient detail.

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Digging in the past

H. P. R. FINBERG (Editor):

The Agrarian History of England and Wales

Volume I, Part 2

566pp. Cambridge University Press. £12.

Three of the most original historians of the Roman, Dark Age, and Anglo-Saxon periods are the authors of this volume. Scholarly work in the past twenty-five years has greatly broadened the subject-matter of *agricultural* history, as well as deepening understanding of the processes and causes of change. This was evident when Volume IV of the *Agrarian History*, covering the period 1500-1640, appeared in 1967. It is again clearly displayed in Part 2 of Volume I. When complete, Volume I will start with the New Stone Age. Here it begins with Roman agriculture, described by S. Applebaum, followed by Glanville Jones, writing on post-Roman Wales, and concluding with a chapter on Anglo-Saxon England by H. P. R. Finberg, who is also editor of the whole project.

All three substantial chapters are written in an adventurous spirit. While they use new evidence from traditional sources, they also employ original ways of elucidating old problems. Professor Applebaum carefully measures many of the Roman farm buildings uncovered by archaeologists, compares their measurements with the advice given in classical textbooks on agriculture, compares them yet again with Roman buildings found on the Continent, and then consults modern authorities on building standards for livestock housing. This impressive combination of experience enables him to make highly plausible guesses at the use of some farm buildings, to gauge the size of cattle herds on the Roman farm and the capacity of the granaries, and then to venture on some speculations concerning the size of the farm and the likely location of its boundaries. Some readers will draw back in timorous hesitation at the boldness of these explorations. Yet Professor Applebaum always maintains a firm grasp on practical realities. He is notably sensitive to soil differences and the agricultural constraints that these have imposed on farmers at all periods. His speculations may be daring, but they are inherently plausible. None can be summarily dismissed, though some clearly call for firmer substantiation.

In general, Professor Applebaum presents a picture of a Roman farming system, which, by the third century AD, could record some impressive achievements in corn production. But most of it went to meet tax demands and to furnish a food supply to the Continent, and it did not maintain any widely diffused prosperity in Britain. This economic pressure from the imperial authorities imposed heavy burdens on the rural population, and although it was made tolerable by the more liberal policy which the Roman government adopted towards Celtic customs, language, and culture, it could not be sustained for ever. It collapsed as the climate deteriorated, the defence of the country against the barbarians became more burdensome, and more landlords became absentees. Throughout each phase of development Professor Applebaum skilfully relates the agricultural to the social evidence. But the longest views he opens up for the future investigation of Roman agriculture are contained in his descriptions of local landscapes, as in his description of Essex farm sites in relation to local soils, the distribution of woodland, and the course of the roads, or in his sensitive reconstruction of the advanced agriculture pursued at Bignor, Sussex.

Mr Jones has much in common with Professor Applebaum in his courageous use of manifold sources. He uses the Welsh lawbooks and the early Welsh chronicles alongside the place-name evidence, the topographical landmarks mentioned in early charters, and the modern map. He, too, boldly carries his flickering torch into the darkest places. His contribution is not always easy reading for those who lack mastery of the Welsh language, but it is intellectually exciting. He successfully dispatches the notion of a Welsh population of nomadic pastoralists before the Norman Conquest, and portrays instead a society which, by 850 at least, was organized on an aristocratic basis and possessed well-defined rights over land.

Mr Jones even gropes for a pre-existing Celtic society with the same tradition, which lay dormant under the Romans, but reasserted itself when they withdrew. Some considerable evidence lies in the parallels between Welsh and Irish social institutions. But it is difficult to understand this survival through several centuries of Roman domination if it is to be deemed latent throughout. And further problems loom when he sees in medieval England traces of Celtic hamlets existing in a state of dependence upon a central manor, which he in turn connects with a pre-Roman hill fort. How did such old relationships survive without coming to the surface in the Roman period? The question goes unanswered for the time being. However, it is the purpose of all three writers to stimulate fresh investigations. Their work is crammed with suggestive ideas, of which this is only one.

In other respects, Professor Applebaum and Mr Jones offer a well-integrated account of social organization in England and Wales. They both see two types of community in existence at the same time in both countries. On the one hand there were free men, living in dispersed homesteads or hamlets, and dividing their holdings, and, on the other, dependent bond communities, inhabiting nucleated villages, and cultivating land which had to suffice for all bond households, and so had to be periodically redistributed. Both types of community underwent change as populations grew and more land was brought into use. It is not difficult to see how in their subsequent development these two forms of settlement were brought into closer conformity with one another. Though they started from different beginnings, both were liable to develop into sizable villages, possessing land that was much subdivided, and called for communal regulation.

Professor Finberg, in elegant and beguiling prose, builds up a picture of Anglo-Saxon society and agriculture by taking his evidence in strict chronological order, and not allowing hindsight to colour his view of earlier centuries. The older historians, like Seebohm, Maitland and Vinogradoff, worked backwards from the known to the unknown, and in the pioneering age of Early English scholarship this method enabled them to establish a foundation of fact and ideas, which attracted many builders to erect an impressive superstructure. More recent work has made scholars realize how many unjustified preconceptions work their way unnoticed into such a building. Professor Finberg, therefore, sets out to dislodge them by working methodically forward in time.

He depicts the agrarian landscape of the seventh to eighth centuries as it is recorded in contemporary documents only; he then reconstructs English society in the seventh century, moves on to Alfred's England, the Scandinavian invasions, and finally describes social structure in the late Old English period. He proves conclusively that the seignorial idea was a strong force from the beginning. Already in the seventh and eighth centuries men were graded into well-defined classes, and included many slaves.

The forward-moving procedure also illuminates some problems unexpectedly. The "hide" as a unit of assessment seems to have undergone a change with the coming of the Scandinavians. Formerly a measure of total landed resources, it became a measure of arable potential. The change of attitude became even clearer at the time of the Domesday survey, when the main questions concerned the amount of land available for ploughing and the number of ploughs actually at work.

Professor Finberg also notices that clear documentary cases of intermixed arable holdings emerge only after the Scandinavian occupation. Do they reflect the influence of the Viking warrior-farmer class, bringing unusually strong egalitarian traditions with them? They may, he suggests, have been responsible for strengthening the notion of equal land shares in a society which already had various traditions of land division but which derived them from other sources, from the practice of partible inheritance, and from submission to lordly command.

This substantial volume has much to offer the reader. It will be much studied by future generations, not merely as a summary of the present state of knowledge, but as a guide to the philosophy and adventurous thinking of scholars in the twentieth century, humble and courageous pilgrims on a long, hard road of historical investigation, which they know that their successors will one day again re-tread and reconstruct.

The middlings

R. S. NEALE:

Class and Ideology in the Nineteenth Century

200pp. Routledge and Kegan Paul. £2.75.

R. S. Neale's book of essays is, for all its rather grandiose title, less a consistently argued thesis than a series of squibs, most of them aimed at other historians. They are almost all worth reading, and often provide useful correctives and open up further discussion on too-easily accepted theses. The piece on "Working-class women and women's suffrage", for example, re-emphasizes the essentially middle-class nature of the suffrage movement, while the essay on "Middle-class morality and the Systematic Colonisers" aims a blow at the rather simplistic models of middle-class consciousness in regard to sexual mores set up by Steven Marcus and Peter Cominos. But the most ambitious section of the book is outlined in the introduction and developed in the earlier chapters.

In these chapters, Mr Neale sets out to replace the "traditional" three-class model of early Victorian society—that is of a society divided into three separate and conflicting classes, upper, middle and lower—by an alternative five-class model. The article first proposing this idea was originally published in 1968 in *Victorian Studies* and has already led to some discussion among social and economic historians. Most have not found it a helpful construct, and the further arguments which Mr Neale adduces in its support remain, on the whole, unconvincing.

Clearly, much very loose terminology is in use on the question of class, particularly, perhaps, among British historians. In illustration of part of his thesis, Mr Neale examines an important group of electors in Bath who, for some years after the passing of the 1832 Reform Bill, managed to elect and keep in Parliament the ultra-Radical J. A. Roebuck. These men—mostly very close to the lower limit of the borough franchise—represent a force in British politics which has not been sufficiently noticed. French historians are arguing still about the nature of Jacobin consciousness, and Gramsci maintained that the failure of the Risorgimento to arouse a Jacobin response in Italy accounted for its failure as a popular movement. But in England, where this section of society played an important part in the articulation of population grievances in the years leading up to Chartism, and in the first years of the Chartist movement, it has received remarkably little attention. It has tended to be added to the working class or to the middle class, whichever best suited the particular argument. In reaction against this attitude, Mr Neale has devised a new concept, the "middling class"—a dreadful name, which gets in the way of much of his argument. The remaining four classes in his model consist of the accepted upper and middle classes and a working class divided into two, with unskilled labourers and most women at the bottom.

One can understand a certain frustration with the inadequacies of much of the discussion of class and of its political "reflection". But does Mr Neale's construct make for greater clarity? Was the group who made up the radical electorate in Bath sufficiently stable to be identified as a class in any but a purely ad hoc definition, for which a better word might have been "group" or "alliance"? Can the existence of a similar group in all parts of the country, with a similar unity of purpose and of political allegiance, be shown? A closer look at Bath politics raises doubts. The ultra-radical supporters there included both Charles and William Napier—high-ranking army officers connected to some of the wealthiest families in the country, and W. P. Roberts, not easily fitted into the "middling" group, as well as, in the pre-Chartist years, a formidable and articulate group of working men, most of whom were to leave the radical alliance even before the publication of the Charter and form an independent organization of working men. Roebuck's own brief flirtation with London Chartism, and even some of his activities in opposition to the newspaper duty, could perhaps be accounted for by his desire to hold together the alliance of radical electors and non-electors in his constituency rather than by the proposition of a type of politics distinct from both working class and middle class, and in conflict with both.

Unwillingness to accept that the men of whom Mr Neale writes constituted a separate class does not imply a lack of interest in his work, however. It is a great historical error to see the nineteenth-century middle class in Britain as a single entrepreneurial Podsnappian mass. There were great variations of outlook, of status and of security within the general grouping of the trading, manufacturing and professional interests of which the middle class consisted. If the radicalism of the class as a whole soon settled, as it did, into a programme of religious toleration, free trade and cheap and efficient government, there were always critics in its midst—whether artists and intellectuals, or the "uneasy men", less secure than the majority—who were prepared to push for more radical programmes: the restriction of patronage, careers open to talent, the raising of the status of the lesser professions and other apparently egalitarian moves. Some of the critics were not root-and-branch radicals, of course. Some were simply critics, making an individual protest against the cruelty or ugliness of the age, without proposing a programme for change; some undoubtedly possessed the "levelling", rancorous, rational sort of a mind which turns personal frustration temporarily into a commitment to radical politics. But they were seldom in alliance, at least for long, and there seems little to be gained by calling them a class.

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The relation of lit. to lang.

BY GEORGE LEHMANN

MONTHS AGO the United gdom University Grants mittee commented publicly e high relative costs and low ents in University Departments of lesser foreign languages as Swedish. The basic issue on casion was one of value renfor public money spent.

ond this limited concern, ar, there is a question of much import which the Grants mittee very properly did not e. To put it simply: have all universities, colleges and yet given enough thought to eral pattern of arrangements priate for the formal study of languages and literatures as well as English)?

doubt this larger question is ectly amenable to analysis s and benefits; but that is no for ignoring it. Thousands of rs and tens of thousands of ts are liable to be affected by this country alone. Moreover, e form or another this same is cropping up at the time all over the world. ding needs looking into.

dern languages" came into as a "discipline" about a and a half ago. The English for it is vague and oldd, like most of the other -century names appearing timetables and prospectuses. ly, the "discipline" in question antedated the educational There existed for it at the a recognized model, then a of education: *vulgo*, the , usually (but not every-) construed as the study of Latin and Greek languages and literatures (but "literature" vague—it included of Cicero as well as Virgil, as well as Sophocles). Bethe ancient (established) and (new) studies the differwere none the less real. The discipline had a large but corpus of written monu-; established canons of major minor texts; a long and fascitradition of critical study. modern had very little: some "classics", a canon in king, a potentially open frontowards the future, no tradi-Both departments had already some awareness of philology (textual and historical criticism—the academic use of the word goes back to F. A. Wolff, in 1786): less awareness in Britain than in Germany, to be sure, but over the years Germany was to play a preponderant part in what is an essentially European story.

A further difference between the two departments of knowledge emerges if one looks back a little closely at the founding fathers. What the modern branch lacked in authority and tradition it made up for initially by fervour, often patriotic. When Von der Hagen, first professor of German in Humboldt's new Berlin University, addressed himself to a teaching assignment he chose *Der Nibelungen Nôt*, with the aim of doing for this monument what his fellow-countryman Wolff had already attempted for Homer two decades earlier: a philological inquiry into evidence of origins, at that time a fashionable undertaking. But in the climate of a renascent Prussia, he (like his successor, Lachmann) was *also* set on creating and drawing attention to a national heritage of literary monuments, worthy to stand alongside the universal heritage of the ancient world. One may generalize from this one example. The unearthing, cleaning-up, and rehabilitation of national heritages was the great task of nineteenth-century humane scholarship and the great achievement of its professors in all the countries of Europe: Beowulf, *The Song of Roland*, the *Divine Comedy*, the Eddas . . . together with the supporting host of lesser—but often considerable—vernacular remains.

Patriotism apart, the ideals which shone through these labours and the teaching they gave rise to were liberal ideals, unrestricted, even ecumenical, and innocent of plan or priority. Herder had been their half-heard prophet: Vico was the unknown godfather of the new philosophy, the *Scienza Nuova*. Philology was at times strangely blended: with philosophies of progress, Teutonic dreams of nationhood through scholarship, French humane idealism, and, above all, advocacy of cultural identity and diversity (again, in all European countries, including the British Isles, though not so noticeably in England itself). These blendings were, in their day, heady and exciting. This is *only* marginally true today.

That literature (together with religious thought, philosophy, and political history) was somehow a central strand in the rope of civilization: this belief was shared alike by Guizot or Michelet, Hallam or Grote, Humboldt or Schlegel. It could hardly be otherwise, given the situation of scholarship. Archaeology was in its infancy; most familiar cultural monuments were literary. Homer continued to be dug: but Troy was not yet unearthed. The history of technology had not attracted attention; social anthropology was still the domain of distant missionaries and eccentric travellers. The integration of existing techniques and knowledge into a science of culture was a task which in fact eluded Guizot or Hallam, and caused Carlyle or Michelet to write visionary nonsense.

Within two generations of the birth of our modern institutions of higher learning, Burckhardt, it is true, was able to evoke in the round a single cultural moment—the Italian Renaissance—with methods and resources that contrast surprisingly with those of Fustel de Coulanges studying *La Cité antique*. But Burckhardt's achievement is in a high degree exceptional; and his own *Reflections on World History* make it decisively clear (in the section styled "The Three Powers") that literary productions were for him a somewhat secondary source of historical insight. As the century wore on, this general position crystallized: the written products of human imaginative power fell firmly into a secondary role for the student of cultures and even of high civilizations.

The reason is not far to seek. On every side, as institutions of learning expanded, they sprouted new empires: historians chose for themselves the size and shape of their canvas; so did sociologists, anthropologists, and in due time the whole array of social sciences. In the present century further humane specialisms appeared alongside: art, history, musicology, the history of science. . . . We might smile today if a great musicologist were to proclaim it his ambition to unlock the key to civilization by the unaided pursuit of his specialist inquiries. Yet that is broadly the pretension announced or implied a century and a half ago by the first apologists of modern literary studies, elevated into Vico's science of philology; a pretension tacitly abandoned in mid-century, and untenable today.

The story as it unfolds is not (at least in outline) an unfamiliar one: pioneers, growth, division of labour, new sciences, specialization, the abandonment of untenable claims, institutional stability, continuity. The isolated nineteenth-century professor, flanked perhaps by his assistant and surrounded by a very small group of listeners, was a man who committed himself, perhaps, but committed little else. It little mattered if the earliest professors of foreign languages (young Panizzi in England, Quinet in France, and so on) professed an individual initiative in learning which would be unlikely to pass muster today, in our disciplined communities of specialist scholars, professional associations, prestigious learned reviews, international conferences, research projects, foundation support, and the rest. Their breed has largely disappeared.

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national systems of secondary schooling, school-leaving certificate examinations, and the staffs of tertiary colleges and universities. The input of scholarly labour, the output of publications, proceed on a scale far surpassing anything conceivable in the decades when the map of knowledge was being adjusted to make room for the modern (vernacular) humanities.

There have been subtler changes, and not only in the most prominent centres of learning. The study of literature is a vague programme, and it has tended to polarize into the retrieval and transfer of positive information, on the one hand, and the exercise of critical judgment on the other. While in the former activity the build-up and refinement of knowledge is not open to question, in the latter it would be dangerous to frame quite the same judgment. From Hazlitt's day to this, literary criticism remains a loose term for a very permissive art. The under-labourer's task here may be directed to various ends: reassembling a new rhetoric for our times, forming the moral sensibilities of learners and readers, arousing new curiosities, or simply preparing new teachers. But in the teaching institutions (to which most of the professional exponents now belong), at least the range and variety of literary criticism are again without equal in the past. A shifting combination of the two ever-widening fields of knowledge and judgment supplies the staple of research, undergraduate teaching, and outward transmission (through the sixth form), of the modern humanities. Oddly enough, through all this growth the assumptions of our frock-coated great-grandfathers have continued to shape the structures of what are now educational services.

Two sets of internal relations of the "discipline" as defined deserve particular remark. The first is a consequence of practical concerns impinging upon the ideal map of knowledge: it was seen already in Humboldt's Berlin University (founded 1809). It was not only patriotism which gave *Germanistik* a place in the Senate; it was the fact that most students were future teachers, and that whatever else they taught, they were probably going to have to guide their pupils to literary and articulate command of their native German. Similarly with the École Normale Supérieure, where over the decades the serious rival and supplanter of classical studies came to be not modern humanities but rather the French humanities. So too in other lands.

The array of vernacular humane studies thus contained one privileged member—the *national* language (and literature); and this privilege was institutionalized. With the result that whereas in Britain the term "modern languages and literature" has come to include French but largely exclude English, in France it has been the other way around. The division has never been seriously challenged; and it has usually had the effect of screening off from the student of "modern languages" the advanced study of at least one such "modern language"—his own!

The second set of internal relations of the modern humanities is, in contrast, one which has shown marked change over a century and a half. From the beginning of the story, philology (historical and textual criticism) marched obviously hand in hand with literary investigations into the past. The word became redundant and is not much used today in the earlier sense. Instead, philology acquired a more distinctive (though still broad) sense, according to which its object became the study of languages in themselves—languages not so much in observable use, however, but rather in their historical evolution—the recovery of Sanskrit, Indo-Germanic, and indeed everything else which an earlier age had hardly dreamt of.

Considering the huge activities of nineteenth- and twentieth-century scholars in collecting and studying the world's literatures, it is hardly surprising that philology too grew massively. But one would not insult a Gauss by suggesting that mathematics should exist *only* to serve the aims of physics. And similarly there is no disrespect in pointing out that neither Hamilton, Diez, Bopp, nor the whole concourse of their distinguished successors to this day could reasonably be satisfied to subordinate their language investigations only to the humane objectives of literary study.

To be sure, philology relied on written records; written records were chiefly literary remains. Ergo, philology did a job for the student of literature. All that we know of the transition from the Latin of Augustan Rome to the romance languages of yesterday comes from the scrutiny of written remains, especially (though not solely) literary, in a broad sense. And in return, this collective charting of lexical, grammatical and phonetic evolution (both certain and hypothetical) perfomed huge services for medieval textual criticism. But philology has never stood still. It also articulated a large body of evidence regarding linguistic phenomena not directly germane to literary pursuits, and served as a kind of trampoline for more general thoughts on language (e.g. "what is a sound-law?"). It sprouted onomastics, dialectology, linguistic atlases, phonetics, semiology, and a dozen other special branches. Once again quantitative growth (meaning "more people at work") facilitated the usual process—specialization and diversity.

One's attention is caught, notably, by the growth of dialectology; then linguistic cartography. The medieval philologist has his written sources, and makes inferences (from orthography, or comparative philology) on many aspects of how people actually used language; but can throw only indirect and fragmentary light on a great range of other questions; the speakers being dead, their words have vanished on the air. The cartographer, using his ears and phonetic transcriptions, explored a new area: recording simpler but more precise contemporary events than literary performance, and without relying on the witness of a Shakespeare or a Rabelais. Presently the tape-recorder and other recording devices liberated philology from dependence on written (and therefore ambiguous) transcriptions of any kind at all. Today we can collect as much evidence as we want of how a living language is actually performed—in the street, at the dining-table, in formal or informal discourse of every kind—and retain a permanent magnetic corpus for whatever uses we may have in mind. The effect of this capability upon linguistic analysis is very great indeed. It has even helped us to establish that the ambiguity of that famous sentence "they are flying machines" cannot be overcome by appeal to the spoken word.

Equally profound is the effect upon linguistic science of another device of our age, the computer. Not only for its powers of storage, counting, and retrieval (though in research these are on occasion decisive): the computer's main contribution to the study of language has been conceptual rather than banausic. Without its challenge, it is unlikely that we should have arrived today at our most systematic conceptions of grammar. Now, generative grammars and the considerations that flow from them may not quite blot out a Wittgenstein's subtle questionings about Meaning: but they have stimulated new approaches to some large questions of semantics, and many other kinds of speculation also. It is not outrageous to say that technology has indirectly transformed the study of language and restored weight to areas within it (mathematical, logical) which an earlier philological tradition could not furnish. Modern linguistics now occupies its own territories on the map of knowledge.

There is today a strong case for saying that the place of literary study in the spectrum of academic disciplines cannot possibly be where its founding fathers thought it should be, if only because the array of other sciences and disciplines has grown so mightily in the past hundred years. (Kant's poignant phrase on the Queen of the Sciences seems to echo somewhere in this argument.) By the same token, there is a strong case for saying that linguistic research, and the language studies of all sorts which encircle it, cannot possibly flourish today if they are overshadowed by over-specific concerns with literary studies. For example, if learning to use a foreign language is furthered by an element of contrastive analysis with English, this analysis is more readily supplied from a linguistics centre. The Arts (or Philosophical) Faculties of some European universities resemble nothing so much as a ribbon development of little semi-detached houses; lang and lit, lang and lit, an endless suburb of the intellectual city, void of experiment, real intellectual endeavour or importance. Linguistics has interfaces with a large scatter of non-literary concerns—in mathematics, sociology, anthropology, psychology, medical studies. It deserves better than a drab suburbia, and so do its teaching and service duties (which include the teaching and learning of languages).

These broad facts are known to perceptive scholars, who by and large can live with the consequences of shifts in the map of knowledge. Academic freedom (today as in the days of Wolff or Kant) very properly allows them to pursue without inconvenience their quests for new insights and relations; or rediscover old ones. It is quite another matter when we examine the results which flow from the *institutional* survival of the "modern language and literature" formula. By institutional survival I refer to a large and varied network of conventions—the very names of disciplines and professorial chairs, "subjects" corralled in school and university timetables, curricular requirements, the identity of teaching departments; also "idols of the market place" in general. Moreover, the administrative convenience which with the best will in the world tends to reinforce all these and fix them in rigid patterns of choice and exclusion.

Some of the results, today, are largely harmful. If studying "literature" is the usual price for studying "languages", young students may pay the price (without enthusiasm) but do not always reckon the cost. To be sure, there are exceptions and let-outs, including notable experiment in broadening higher modern language "studies" or linking them with history, even offering (for a minority) more adventurous combinations still. At least in this we are ahead of Continental Europe.

But why, for example, should there be one world of literature for the student of English and a totally separate one for the student of foreign languages? Why should foreign languages be studied in zealous separation from the English language? In each case the answer is that we have not really put to the question our assumptions about academic study of the modern humanities.

As for the separation of language learning or advanced language analysis from the growth points of linguistic research—still by and large the rule rather than the exception—this in the long term can be of benefit to nobody.

It would be tempting to conclude with two practical suggestions for the present day:

> language study in all its aspects should be the province of linguistic centres in Universities and colleges;
>
> literature should be seen and studied as one domain, like art, history or music, the province of a unified literature department (or school or faculty or whatever).

It happens that this arrangement would go a long way to solving the awkward money problem raised by the Grants Committee's thoughts on Swedish.

The history of scholarship, however, warns us not to mistake either this suggestion or any other like it for a key to any fixed permanent structure of knowledge. No such key exists; knowledge, and the demands placed on it, change and shift through time, even if the rhythm of the change is a secular one. Who knows but that what is obvious for today might not become a source of misfits and further frustrations tomorrow? Especially if universally applied. In a large and comprehensive education system (which is what we have to look at nowadays) uniformity imposed on the humanities, with their fluid and sensitive concerns, is itself a cause of misfits and frustrations—even of flagrant diseconomies.

But at least we can urge the benefits of much more experiment and variety: experiment, as a form of insurance against complacency and anomaly, variety as a means to ease the process of institutionalizing inevitable changes in the map. In the present higher study of modern literatures, and of modern languages, there is still too little of either. And who knows where our next Giambattista Vico will come from?

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ARA HELDT MONTER :

a Prutkov
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though it may be, as Barbara Monter claims in her preface, "the theory and literary history parody have always overstepped boundaries", in the case of Prutkov" the over-stepping tional boundaries is only likely with the help of her study comic art. Never before has thor's oeuvre been disclosed so to English readers. No doubt spicion still remains that Russian literature is irredeemably choly and its humour at best . Gogol's laughter came tears and Chekhov's comedy rdly fail to leave an aftertaste ness. But in certain Russian ters like Zoshchenko or Ilf and ov, the essence of the purely is often brilliantly distilled; in the nineteenth century, at a when zealous utilitarian critics hernyshevsky and Dobrolyubov n urgently seeking a realistic ture that would devote itself the most pressing "questions" e time, the creators of Prutkov their own parodic essence e bureaucrat's attitude to art in lously comic prose and verse.

s Monter makes out a case for ing that Kozma Prutkov belongs to the history of parody. To h tastes he may seem closer e art of nonsense writing as it ractised by Edward Lear or Carroll. His creators were Aleksei Tolstoy, well-known s lifetime as the author of a trilogy on Ivan the Terrible Boris Godunov, and Tolstoy's s, the brothers Vladimir, i and Alexander Zhemchuzhnikov. They were all pleasantly men who had a gift for y. Tolstoy himself is the r of several very witty poems parody Russian history or such *risqué* matters as the rebellion of the eunuchs against the Pope, with—as Miss Monter puts it—"a 'variant for the ladies' when the language becomes unprintable". The Zhemchuzhnikov brothers appear to have had less notable literary careers in their own right but probably did more to create the Prutkov canon.

Even though Alexander may have contributed least to what has recognizably survived of the canon, he clearly possessed a nicely judged sense of the humorous, for he used to make a practice, when he found that a certain minister of finances would take a walk at a particular time of day, of strolling by him and greeting him with the words "the minister of finances is the mainspring of activity". Or, dressed in uniform, he would go around at night telling various architects to appear at court on the following day because St Isaac's Cathedral had collapsed.

The collaborative effort which led to the creation of this fictitious author, Kozma (or Kuzma) Prutkov, probably started in 1852, though his career only got going in earnest in 1854 when he was first published in *The Contemporary*. He began as a brand of literary mystification and yet quickly became an "author" in his own right. It is hard to capture the appeal of his humour in a definitive sense. He wrote several plays, which comprise the least serious items in his oeuvre. As an aphorist in prose he had a special genius for the absurd. Ever the bureaucrat, he would carry conservatism to lengths which not only parodied the proverbial caution of the Bureaucracy itself but also made delightful fun of the kind of sententious proverb that nannies would inflict on their charges as part of nursery lore. Miss Monter includes a characteristic selection in her study, ranging from the downright "Be vigilant!" (*Bdi*), through such happy nonsense as "If you want to be handsome, join the Hussars" or "Death is placed at the end of life so it can be prepared for most conveniently", to such deathlessly wise saws as "Even oysters have enemies" or "If you have a fountain, turn it off; even a fountain needs a rest".

As a parodist in verse, Kozma Prutkov brought the art of the non-sequitur to a pitch that few can emulate, let alone challenge. His verses are obviously more difficult to translate than his prose aphorisms. No matter how good the translation—and Miss Monter's are generally very good—certain nuances, especially if they relate to a literary culture with which English readers are unfamiliar, will fall flat or have no meaning at all. Prutkov's field of cultural reference was wide; presumably parody cannot enrich itself or flourish without such a broad base. He tried his hand at the fable, the romantic lyric, at imitations of Heine and Benediktov and Fet and pseudo-classical subjects, and in every case he did not mock the original so much as contrive to create the kind of bad replica that only a bad poet could achieve.

T. S. Eliot, we are reminded by Miss Monter, remarked that "the bad poet is usually unconscious where he ought to be conscious and conscious where he ought to be unconscious"—which is the kind of aphoristic statement, one feels, that Prutkov might have invented in faintly derisive self-justification. It is easy to sense Prutkov's need to be taken seriously. His verses usually open with the tone and character of the original caught fairly accurately, only to end with that unconscious pratfall into farce which exposes the pretentiousness of the original while simultaneously creating a comic truth of its own. There is one beautiful so-called parody of Heine, entitled "A Memory of Bygone Days", which encapsulates a flavour of comic regret more subtle in its essence and appeal than Nabokov's *Lolita*. Miss Monter translates it charmingly:

> I remember you in childhood,
> Almost forty years ago;
> With your rumpled pinafore on,
> With your corset laced in so.
>
> In it you were feeling awkward;
> As you told me secretly:
> "Let my corset out in back now;
> In it I cannot run free."
>
> All suffused with agitation,
> I your corset then unwound;
> You ran off with happy laughter,
> I stood still in thought profound.

A great deal of Koz'ma Prutkov has entered into that inner chamber of the comic spirit which Russians have created for their private delight. Moscow students, not to speak of Radio Armenia, have been known to imitate Prutkov in verses, or aphorisms, that have perhaps a more acid ulterior motive—and are a good deal bawdier—than the original. Junker Schmidt, ready with his revolver to shoot himself in the conviction that summer will never return, or that inimitable gardener from "At the Seashore" who carelessly waters the asparagus and ends by picking his nose, are but two of the classic comic images which Russian literature owes to Prutkov.

Miss Monter tells us about his inventors and the various genres in which his parody flourished. She offers an informative, admirably well-balanced treatment of a subject that could so easily have been distorted by a facetious or over-serious approach. Her calm, scholarly, but sympathetic, manner is always helpful in highlighting the comic and delightful incongruities of Prutkov's humour.

Ways of looking

JEAN MOUTON :

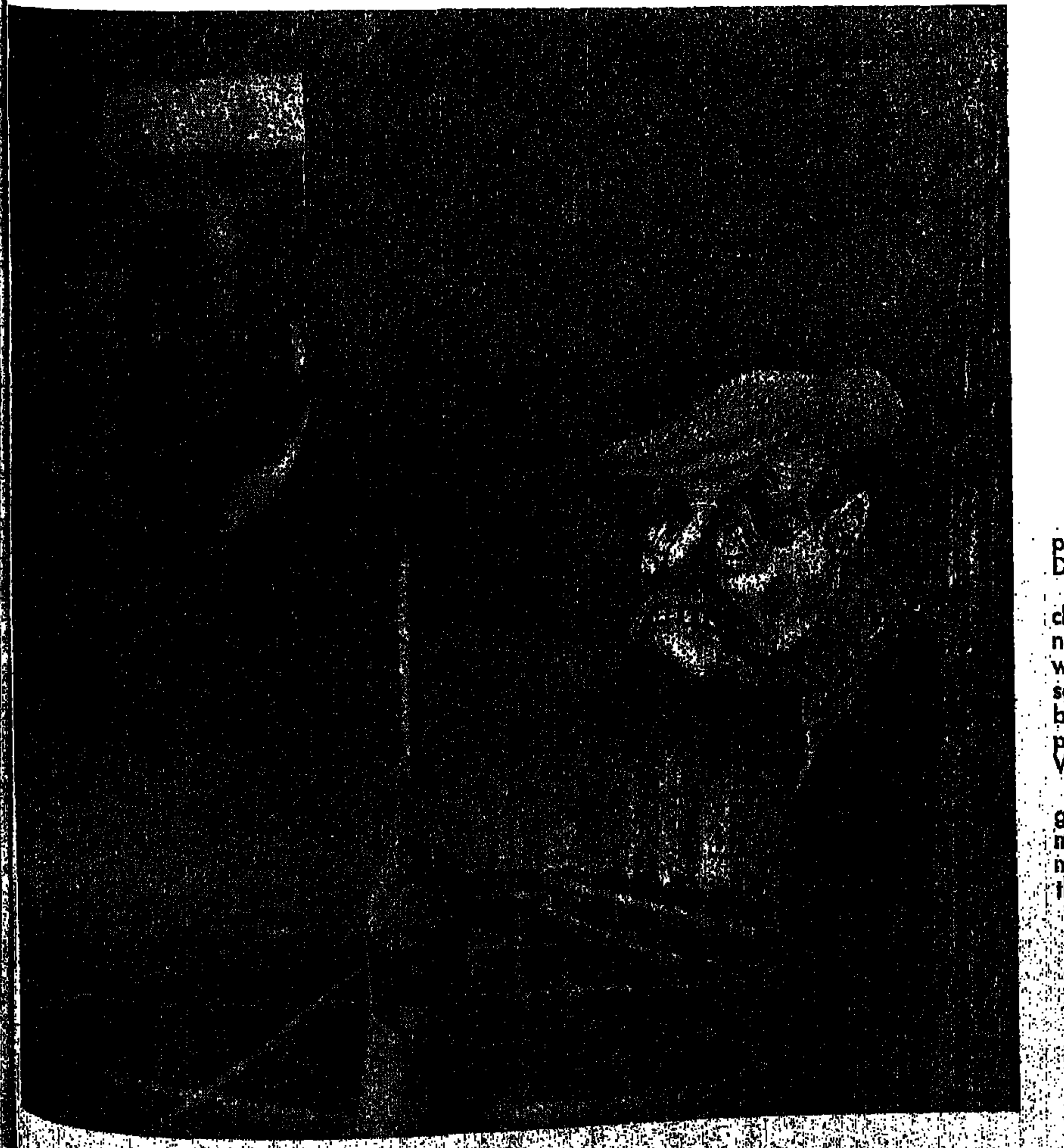
Les Intermittences du regard chez l'écrivain

249pp. Paris: Desclée De Brouwer 29.55fr.

Jean Mouton's title is an accurate description of his book. It is not a study of imagery, but of the way in which writers use, or fail to use their eyes, and its effect on their work. He explains that four of his six chosen authors are people "dont le regard a été incomplet ou affaibli". La Bruyère's eye "never brings life to anything, or rather turns what is living into a dead element". Rousseau suffers from "an absence of a desire to see". Although the chapter on Stendhal is the longest in the book, we are told that "[il] n'a pas bonne vue; et en plus, il regarde mal, ou même ne regarde pas du tout". Gide was a naturalist and a botanist, but "le regard de Gide n'est jamais celui d'un visionnaire".

Proust and Claudel come out best. M Mouton reminds us that his title has a "Proustian resonance", but hastens to add that whatever the vacillations of his heart, there are no "intermittences" about his "regard": "aucune oeuvre littéraire ne trouve son origine dans le regard au même degré que celle de Marcel Proust". The sight of the Martinville belfries produces a "ferment" which runs through the whole novel.

Although this is a stimulating book, we are left with the impression that "le regard" is something of a side issue, and that its supposed failure is allowed to detract more than it should from the achievement of great writers with Stendhal as the obvious example—or victim.



The man who invented tomorrow

H. G. Wells – man of letters, prophet, political activist, historian and self-confessed Don Juan among the intelligentsia.

Norman and Jeanne MacKenzie have chronicled this man's tempestuous life in a new biography, 'The Time Traveller'. This week, The Sunday Times begins a three-part serialization of their book. Extensive use has been made of hitherto unpublished, private, personal recollections of those who knew Wells intimately.

As a portrait of a self-destructive genius, tortured by nightmare visions of man's future – our present – these extracts make fascinating reading. Start reading this week.

'The Time Traveller' starts this week in THE SUNDAY TIMES

CLASSIFIED ADVERTISEMENTS

LIBRARIANS

BOROUGH OF BACUP

ASSISTANT LIBRARIAN

APPLICATIONS are invited from qualified, but not necessarily Chartered Librarians, at present employed in the Local Government Service, for the above POST.

Salary within the Librarian's scale (£1,251-2,100).

The present holder of this post currently ranks next to the Borough Librarian. Responsibilities include the supervision of special collections and such other duties as may, from time to time, be assigned by the Borough Librarian.

Applications giving details of age, qualifications, experience, present salary and other relevant details, together with the names and addresses of two referees to the Town Clerk, by Wednesday, 6th June, 1973. Interviews will be arranged during the following week.

[illegible], Town Clerk. Municipal Offices, Bacup. 25th May 1973.

BATH ACADEMY OF ART

CORSHAM, WILTSHIRE

ASSISTANT LIBRARIAN

APPLICATIONS are invited from QUALIFIED LIBRARIANS, preferably with suitable experience, to help in the general running of the library, and in particular to take responsibility for cataloguing and the supervision of part-time staff. Preference will be given to librarians serving in Local Authorities within the Avon County Area.

Salary Scale, £1,251 to £1,803.

Applications giving full details including subject knowledge, interests and the names of two referees, should be sent to the Bursar, Bath Academy of Art, 2 Church Street, Corsham, Wiltshire SN13 0BY, not later than 8th June, 1973.

LONDON BOROUGH OF BARNET

LIBRARY SERVICES

APPLICATIONS are invited from Chartered Librarians for the POST of LIBRARIAN in CHARGE, Edgware Library. Salary S.O. 1, £2,766 to £3,093, including London Weighting.

National scheme, pensionable post. Medical examination. Canvassing disqualifies.

Application forms and further details from the Borough Librarian, Ravensfield House, The Burroughs, Hendon, NW4 4BE.

Closing date, Monday, 11th June, 1973.

R. H. WILLIAMS, Town Clerk.

LONDON BOROUGH OF BARNET

LIBRARY SERVICES

TRAINEE LIBRARIANS

APPLICATIONS are invited from young men and women who are interested in a professional career in librarianship for appointment to the council's special training scheme. Suitable applicants will receive a year's preparatory training, followed by a full-time course of one year (two years for non-graduates) at a School of Librarianship, in preparation for qualifying examinations in librarianship. Full salary paid during training. After qualifying the successful candidates will be expected to remain in the service of the council for at least two years as professional members of staff. Subsequent career prospects in developing library services excellent.

Minimum educational qualifications: five G.C.E. subjects, including two at Advanced level. Professional appointments made in anticipation of examination results.

Salary scale during training, £1,092 a year at age 18, £1,133 (19), £1,191 (20). Graduates' commencing salary £1,415. Professional scales for Chartered Librarians begin at £1,908. All salaries quoted include London Weighting.

Further details from Borough Librarian, Ravensfield House, The Burroughs, Hendon, NW4 4BE. Closing date, 15th June, 1973.

R. H. Williams, Chief Executive and Town Clerk.

UNIVERSITY OF BIRMINGHAM

CHARTERED (or qualified) LIBRARIANS required for three new posts in the University Library commencing 1st August, 1973: (a) assistant in Reader Services; (b) assistant in Social Sciences Reading Room; (c) assistant in Languages and Literatures Reading Room. Salary scale £1,530 to £1,803 (qualified librarian) or £1,803 to £2,100 (chartered librarian).

Applications (one copy) naming two referees and stating age, qualifications and experience should be sent to the Librarian, Main Library, University of Birmingham, P.O. Box 363, Birmingham B15 2TT (from whom further particulars may be obtained) not later than Tuesday 5th June, 1973.

UNIVERSITY OF BRISTOL

THE LIBRARY

ASSISTANT LIBRARIAN

APPLICATIONS are invited for a POST of ASSISTANT LIBRARIAN. Candidates should have a good honours degree in a subject or subjects within the Social Sciences. While any further academic qualifications will be considered, candidates should normally hold library qualifications, and previous relevant experience will be of considerable advantage. The appointment will be made at an appropriate point on a scale £1,704 to £3,351.

Applications, with the names of three referees, should be sent by the 7th June to the University Librarian, Wills Memorial Library, Queen's Road, Bristol, BS8 1RJ.

COMMONWEALTH PARLIAMENTARY ASSOCIATION

GENERAL COUNCIL

PARLIAMENTARY INFORMATION AND REFERENCE CENTRE

A vacancy will occur on the staff of the Parliamentary Information and Reference Centre of the Association for a qualified librarian, working part-time in its offices in the Houses of Parliament.

Candidates who are or plan to be in the United Kingdom should be Commonwealth citizens with recognized library qualifications and some experience. The salary is based on the approved rate for Librarians Grade II.

Applications should be addressed to the Editor of Publications, Commonwealth Parliamentary Association, General Council, Houses of Parliament, London, S.W.1.

THE CITY UNIVERSITY

THE LIBRARY

APPLICATIONS are invited for a POST of LIBRARY ASSISTANT in the University Library. Five G.C.E. passes at "O" level or the equivalent are required.

Salary scale rising to £1,747 per annum, entry point determined by age, experience and qualifications.

Application forms are available from The Librarian, The City University, St John Street, London EC1V 4PB.

DUDLEY COLLEGE OF EDUCATION

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN the appointment to date from 1st September, 1973.

Applicants should be Chartered Librarians and have a particular interest in resources for learning. The person appointed will take special responsibility for the School Services Library and co-operate closely with the staff of the Audio Visual Aids Central Services Unit.

Salary: £1,251 to £1,803 per annum.

Applications should be submitted in writing, giving details of age, education, qualifications, previous experience and the names, addresses and designation of two referees, to The Principal, Dudley College of Education, Castle View, Dudley, DY1 3HR, Worcestershire.

LONDON BOROUGH OF HACKNEY

(LIBRARY SERVICES)

APPLICATIONS are invited from suitably qualified and experienced librarians for the POST of ASSISTANT BRANCH LIBRARIAN—A.P. 3 £1,949 to £2,244 per annum inclusive.

Forms of application from the Chief Executive and Town Clerk, Town Hall, E8 1EA (Tel. 01-986 3123 Ext. 314) returnable by 8th June, 1973.

HOCKERILL COLLEGE

BISHOP'S STORTFORD

(College of Education for 500 men and women students)

ASSISTANT LIBRARIAN

APPLICATIONS are invited for the above post. Applicants should be Chartered or have passed Part II of the Library Association examinations.

Salary on Librarian's scale, rising to £1,803 (Bar) or £2,100, starting point dependent on qualifications and experience. Closing date, June 4th, 1973.

Further particulars from the Principal, Hockerill College, Bishop's Stortford, Hertfordshire CM23 5HG.

LANCASHIRE COUNTY COUNCIL

ASSISTANT LIBRARIAN

Worsley Divisional Libraries

Qualifications: L.A. Examination Part 1.

Salary: Librarians' Scale £1,251 to £1,803.

Salary starting point commensurate with qualifications and experience.

Appointment superannuable and subject to Certificate of Fitness.

Application (naming two referees) to County Librarian, 143 Corporation Street, Preston PR1 8RH, by 1st June.

CITY OF LONDON LIBRARIES

SENIOR LIBRARY ASSISTANT

APPLICATIONS are invited from suitably qualified and experienced persons for the above POST in a busy City Lending Library. Salary within the range £1,492 to £2,457.

Application form and further details from Principal Assistant Librarian, Guildhall Library, EC2P 2EJ. Closing date 8th June.

WILTSHIRE LIBRARY AND MUSEUM SERVICE

GRADUATE TRAINEE LIBRARIAN

Salary £1,339 to £1,803

To assist with the development of the Wiltshire Local History Collection. Qualifications required: University Degree, Postgraduate Diploma in Librarianship, or degree in Librarianship.

Application form and details from County Librarian, Library and Museum Headquarters, Bythesea Road, Trowbridge BA14 8JG Wilts, returnable by 8th June. Please quote ref. E/3/4/698.

BOROUGH OF WREXHAM

PUBLIC LIBRARY—SENIOR ASSISTANT

APPLICATIONS are invited from Chartered Librarians for the appointment of a SENIOR ASSISTANT in the new Public Library. Salary within the Librarians' Grade for Chartered Librarians (£1,680 to £2,100).

The new library contains an exhibition hall, three meeting rooms and a multi-purpose studio. An important duty of the successful applicant will be to promote the use of these facilities.

Further particulars from the undersigned.

Applications containing details of age, qualifications and experience and the names of two referees to be received by the undersigned by 4th June, 1973.

John P. Hughes, LL.B., Town Clerk, Guildhall, Wrexham.

LIBRARIAN TO CO-ORDINATE INFORMATION SERVICE

We are an international finance company with investments in nearly 40 countries.

We are looking for a librarian who can run an internal information service. Working on his or her own initiative the successful applicant will be responsible for collecting, collating, and circulating information about all aspects of the many countries and activities in which the company invests.

Duties will include controlling the library, examining magazines and other publications for items relevant to our business and advising on publications to purchase. The job will interest somebody with library experience or library qualification.

Starting salary will depend on qualification and experience and could be around £2,000.

The company is moving in October to new premises very close to London Bridge Station.

Apply in writing to: The Secretary, The Commonwealth Development Corporation Ltd., 1 Union Court, Old Broad Street, London EC2N 1BA.

PUBLIC & UNIVERSITY

VICTORIA HISTORY OF THE COUNTIES OF ENGLAND

ASSISTANT EDITORS

Required for Essex and Sussex. Essential qualifications: honours degree in History or a cognate subject, and knowledge of Latin. Other qualifications: research experience, interest in buildings, ability to read English court hand. Salary £1,704 to £4,209 with efficiency bar.

Further particulars from The Secretary, Institute of Historical Research, University of London, Senate House, London WC1E 7HU. Closing date 5th June.

BUCKINGHAMSHIRE COUNTY LIBRARY

Senior Assistant

Buckingham Library

Salary:

A.P. 3 £1,803-£2,100 p.a.

N.J.C. Conditions of Service. Successful candidates subject to medical examination.

Removal expenses of up to £115 and lodgings allowance of £5 per week pending removal. Mortgage advances and guarantees also available in certain circumstances.

Applications (no forms) together with the names and addresses of two referees, to the County Librarian, County Offices, Aylesbury, Bucks., to be received by the 7th JUNE, 1973, from whom further details may be obtained.

IMPERIAL COLLEGE FIELD STATION

BIOLOGICAL LIBRARY

Applications are invited for the post of Librarian in charge of the above library, the position will be on the library assistant scale (£1,179-£1,443 p.a.) depending on the qualifications and experience of the successful applicant. Experience in library work and/or biology an advantage.

Applications to the Director, Imperial College Field Station, Silwood Park, Ascot, Berks, before the 29th May.

VACANT APPOINTMENTS

KING'S COLLEGE LONDON

SENIOR LIBRARY ASSISTANT

APPLICATIONS are invited for a POST of SENIOR LIBRARY ASSISTANT (Cataloguer). Qualifications and/or experience in librarianship essential.

Salary scale: £1,443 to £1,905.

Application forms and further details from The Librarian (TLS), King's College London, Strand WC2 2LS, to whom completed applications should be returned within 10 days.

LONDON BOROUGH OF BARNET

HENDON COLLEGE OF FURTHER EDUCATION

LIBRARY/CLERICAL ASSISTANT

This post is in the new college situated in Burnt Oak, Edgware. Duties will include assisting in the development of the library under the supervision of the academic staff. Previous library experience desirable but not essential. The post is suitable for someone wishing to obtain experience before going on a course in librarianship.

The salary is in the clerical range rising to £1,308 per annum with possible progression to £1,464 and/or £1,635 per annum inclusive. The starting point on the scale will depend on age, qualifications and experience.

Application forms obtainable from Chief Education Officer, London Borough of Barnet, Town Hall, Friern Barnet, London N11 3DL. Closing date 8th June, 1973. Ref. OE/CT/263.

R. H. Williams, Chief Executive and Town Clerk.

LONDON BOROUGH OF HACKNEY

LIBRARIES DEPARTMENT

HOSPITAL LIBRARY SERVICE

Due to the expansion of the Hospital Library Service two ADDITIONAL LIBRARY ASSISTANTS are required.

The Salary payable is within the Clerical 1/2 scale (£797 to £1,530 per annum plus £144 per annum London Weighting Allowance). The commencing salary will be dependent upon age and experience.

Application forms from Chief Executive and Town Clerk, Town Hall E8 1EA (Telephone 01-986 3123, extension 314) returnable by 8th June, 1973.

LIBRARY ASSISTANT AND GIRL FRIDAY

for large school Library. Qualifications: flexibility, accurate typing, attention to detail and the ability to "keep your head when all about you are losing theirs". Good experience for someone interested in going into Librarianship. £25 per week.

LIBRARY SECRETARY

Fast and accurate typing and filing necessary. Wide variety of Clerical duties. £25 per week.

Write to Miss Siegfried, The American School in London, 2-8 Loudoun Road, N.W.8, giving education background and work experience.

LIBRARY ASSISTANT

Required in small academic library for general duties, including some cataloguing, inter-library loan and enquiry work. 9.30 to 6, Monday to Friday. £18 to £20 per week starting. Applications giving full details, as soon as possible, to The Secretary, Institute of Computer Science, University of London, 44 Gordon Square, London WC1H 0PD.

THE ROYAL NATIONAL INSTITUTE FOR THE BLIND

JUNIOR LIBRARY ASSISTANT, with typing, for reference library, 5-day week, 9 to 5.15. Apply: Personnel Officer, R.N.I.B., 224 Gt. Portland Street, London, W1N 6AA.

LIBRARY ASSISTANT

Up to £1,548

The Electricity Council is the central coordinating body for the electricity supply industry in England and Wales.

The Library, with a staff of seven, is concerned with the commercial and administrative aspects of electricity supply.

You will assist with loans, periodical receipt and circulation, inquiry desk duty, catalogue card reproduction and filing, shelving and care of library material, and purchase of publications.

This post would suit someone with experience in some or all of these procedures, or a person interested in and able to deal with office routines and keep accurate records.

Write, in confidence, giving full personal and career details and quoting TLS/75 by 11th June to :

Duncan Ross, Recruitment & Development Officer,
The Electricity Council,
30 Millbank, London SW1P 4RD.

LIBRARY ASSISTANT

Required for the Central Electricity Generating Board's Central Library located in modern offices convenient for St. Paul's, Holborn Viaduct, Cannon Street and Liverpool Street Stations.

The Library serves the Board's engineers, scientists and administrators and other units of the Electricity Supply Industry. The duties will include work on the library loans desk and assisting with the supervision of the general clerical staff.

Candidates should have a good educational background and some experience of or an interest in, library work would be an advantage.

Salary within scale £1,164-£1,587 (currently under review).

Staff Restaurant, Sports and Social Club, Superannuation Scheme.

Application stating full relevant details and present salary to the Personnel Officer (Headquarters), Central Electricity Generating Board, Sudbury House, 15 Newgate Street, London EC1A 7AU, by 5 June, 1973. Quote Ref TLS/69/P.

ilea INNER LONDON EDUCATION AUTHORITY

Chartered Librarian

Applications are invited for the following posts:

LIBRARIANS GRADE III

HAGGERSTON (GIRLS) SCHOOL, Weymouth Terrace, E2.

PARAGON (BOYS) SCHOOL, Searles Road, SE1

Salary Scale £1,944 to £2,424.

PART-TIME LIBRARIAN GRADE III

(22 hours a week during school terms).

ST. MICHAEL'S (RC (MIXED) SCHOOL, John Felton Road, Bermondsey SE16.

Salary Scale £972 to £1,212.

Application forms and further details obtainable from the Education Officer, Estab. 2A/2, Room 260c, County Hall, SE1 7PB (Tel: 633 7546). Closing date for receipt of completed applications 4th June, 1973.

ilea INNER LONDON EDUCATION AUTHORITY

Strand (Boys) School

Elm Park, Brixton Hill SW2

Part-time Librarian

GRADE III

Applications are invited for the above post, which would suit a mature person experienced in supervising Secondary school pupils.

Salary scale for chartered librarians £972 to £1,212, (22 hours a week during school term).

Application forms obtainable from the Education Officer Estab. 2A/2, Room 260a, County Hall, London SE1 7PB. (Tel. 633 7546). Closing date for receipt of completed applications 8th June, 1973.

DEPARTMENT OF EDUCATION AND SCIENCE

Applications are invited for the post of

Professional Assistant to the Library Advisers

The duties will consist of helping the Library Advisers in their [illegible] tions of public library services, and with their other general [illegible] in connection with public and other libraries. Of particular [illegible] at the present time is work in connection with the reorganisation of local government following the Local Government Act 1972. The person appointed will be based in London, but a considerable amount of travelling is likely to be involved.

Appropriate general experience of work in public libraries is [illegible] A librarian is sought who is at present employed by a public library authority which is willing to second him or her to the service of the Department for a period of two years, with a possible extension to three years. The applicant should be employed on the local government A.P.III, IV or V salary scales, and would continue to receive his present salary, plus London allowance if this is not already paid. Applicants must be Chartered Librarians, or graduates with all the qualifications needed for election as Chartered Librarians.

Further details and application forms may be obtained from Mr. B. C. Taylor, Department of Education and Science, Room 9/13 [illegible] Block, Elizabeth House, 39 York Road, London SE1 7PH, telephone number 01-928 9222 extension 2237. The closing date for the receipt of applications is 14 June, 1973.

LIBRARIAN

Services to the Elderly and Sick

Applications are invited from chartered librarians with previous experience in this type of work. The post will be based initially at Bognor Regis. The person appointed will be required to survey and report on the needs of the new West Sussex County and advise the County Management on the establishment of a Comprehensive Service to the Elderly and Sick throughout the County.

Salary in the range £2,100-£2,475 p.a.

Application forms and further details from the County Librarian, Tower Street, Chichester, returnable by 11th June, 1973. L.G.S.C. (not restricted).

NORTH STAFFORDSHIRE POLYTECHNIC
College Road, Stoke on Trent

ASSISTANT LIBRARIAN

Applications are invited from professionally qualified Librarians for the post of ASSISTANT LIBRARIAN in the Polytechnic Library.

The salary will be in accordance with the scale for Chartered Librarians, £1,251-£2,100 per annum, the point of entry to the scale being dependent upon the qualifications and experience of the successful candidate.

Application forms and further particulars may be obtained from the Administrative Registrar, North Staffordshire Polytechnic, College Road, Stoke on Trent, ST4 2DE, to whom they should be returned by not later than 8th June, 1973.

ACCOUNTS CLERK

ACCOUNTS CLERK 25+ REQUIRED FOR SUBSCRIPTIONS SECTION OF ACCOUNTS DEPARTMENT OF NATIONAL PUBLISHING ORGANIZATION. APPLICANTS MUST BE FULLY COMPETENT TYPISTS USED TO DEALING WITH OWN CORRESPONDENCE AND KEEPING RECORDS. SOME EXPERIENCE IN SUBSCRIPTION WORK ESSENTIAL AND OF CONTROLLING OTHER STAFF DESIRABLE. SALARY IN GRADE RISING TO £1,691 L.V.s. Mondays to Fridays 9.00 a.m.-5.15 p.m.

Apply: Head of Accounts Dept., BNB, 7 Rathbone St London W1. 01-580 3681.

ARCHITECTURAL LIBRARIAN

Female Librarian required for small specialised library of The Architects' Journal. This library provides the essential references for the journal's published technical information service. Duties include [illegible] ing and assisting editorial staff, locating and borrowing material from outside sources, preparing bibliographies, classification, cataloguing [illegible] handling press cuttings. Knowledge of CI/SfB essential. Pleasant informal offices near St. James's Park Underground.

Please apply, stating experience and present salary, to The [illegible] The Architects' Journal, 9 Queen Anne's Gate, London SW1H 9BY.

ASSISTANT

REFERENCE AND INFORMATION SECTION

Central Current Affairs External Broadcasting

Supervisor of an office providing information on politics and international relations East Europe, Asia, Latin America. Good typing. A major foreign language, if possible Russian, is desirable.

Salary £1,527 p.a. (may be higher if qualifications exceptional) by £90 to £1,977 p.a. max.

Write or telephone now for application form (enclosing addressed foolscap envelope, and quoting reference 73.G.216) to Appointments Department, BBC, London W1A 1AA. Tel. 01-580 4468, Ext. 4619.

B B C

require

Graduate

(preferably with a History [illegible]) who holds a diploma in Archive Administration to take charge of the Documentation Section, Written Archives Centre, Caversham Park. [illegible] should have previous experience in a similar field [illegible] work; ability to adapt [illegible] procedures, to [illegible] and to supervise staff [illegible] of the papers [illegible] and to have a [illegible] modern history. Salary £1,788 p.a. (may be higher if qualifications exceptional) [illegible] £108 to £2,[illegible] p.a. [illegible] Write or telephone for application form [illegible] addressed [illegible] quoting reference [illegible] Appointments Department, BBC, London W1A 1AA. Tel. [illegible] 4468, Ext. [illegible]

CLASSIFIED ADVERTISEMENTS

Assistant Controller of Education Services

BOROUGH LIBRARIAN

£4,617-£4,983

Chartered Librarians, preferably Fellows of the Library Association, with suitable experience are invited to apply for this post, which will become vacant in October.

Temporary housing accommodation may be available in suitable cases; reasonable removal expenses reimbursed; lodging allowance of up to £6.00 per week, and up to £500 towards legal and estate agents fees may be payable; 35 hour week. Fixed sum car allowance £132 per annum.

Application form and further details from Legal and Administrative Department, London Borough of Harrow, P.O. Box No. 2, Civic Centre, Harrow, Middlesex, HA1 2UH, returnable by 15th June, 1973.

TECHNICAL LIBRARIAN

Consulting Engineers

Consulting Civil Engineers with a large international practice require a Librarian for their London Office. The firm has a staff of some 450 professional engineers and technicians. The Librarian will be responsible for maintaining and developing the library services, providing literature search and information retrieval services and managing the firm's records storage. The Librarian will also be responsible for supervising the library staff which numbers three at present.

Applicants should be Chartered Librarians with at least six years' experience in technical reference library work, preferably with a professional firm. Familiarity with construction materials literature an advantage. Minimum age 28, salary commensurate with previous experience and qualifications.

Write to: **W. J. C. Foster, Personnel Manager,**

Rendel, Palmer & Tritton,

Southwark Bridge House,
61 Southwark Street, London SE1 1SA.

ilea

Merchant Navy College,

Greenhithe, Kent

Assistant Librarian (half-time)

required in September. Preference will be given to applicants who are chartered librarians. The College library is at present housed on the ship 'Worcester' moored in the Thames at Greenhithe pending the completion of new shore-based buildings. Salary for chartered librarian on scale £972-£1,212 (half-time engagement).

Application forms and further details obtainable from the Education Officer, Estab 2A/2, County Hall, London SE1 7PB, Tel: 633 7546. Closing date for receipt of completed applications 8th June, 1973.

ASSISTANT MANAGER

required

for West End Antiquarian bookshop. Previous experience not essential but a knowledge of books useful. Please write, giving age, experience and salary required.

Box 2027 TLS
THE TIMES EC4P 4DE

CORPORATION OF DUNDEE PUBLIC LIBRARIES DEPARTMENT

(1) CHILDREN'S LIBRARIAN
Salary Scale AP C/D (£2,034 to £2,475)

(2) STOCK EDITOR AND BOOK ACQUISITIONS LIBRARIAN
Salary Scale AP C/D (£2,034 to £2,475)

(3) AREA BRANCH LIBRARIAN
Salary Scale AP A/C (£1,680 to £2,310)

Applications are invited from suitably experienced chartered librarians for the above posts. Commencing salary according to qualifications and experience.

Application forms may be obtained from the Chief Librarian, Central Library, Albert Square, Dundee. Applications should be returned to the undersigned by 8th June 1973.

[illegible] Town Clerk. City Chambers, Dundee.

ilea INNER LONDON EDUCATION AUTHORITY

chartered librarians in secondary schools

Applications are invited from Chartered Librarians for the following posts :—

LIBRARIANS GRADE III (Upper)

KINGSDALE (MIXED) SCHOOL, Alleyn Park SE 21.
SYDENHAM (GIRLS) SCHOOL, Dartmouth Road SE 26
Salary scale: £1,994 to £2,970 (candidates may be appointed at any point within this scale).

LIBRARIANS GRADE III

BACON'S C.E. (MIXED) SCHOOL, Deleford Road SE 16
COLLINGWOOD (GIRLS) SCHOOL, York Grove, Queens Road, SE 15.
HURLINGHAM (GIRLS) SCHOOL, Peterborough Road, SW 6.
MORPETH (MIXED) SCHOOL, Morpeth Street, Roman Road, E2.
NORWOOD (GIRLS) SCHOOL, Crown Dale, SE 19.
S. ALOYSIUS' COLLEGE, Hornsey Lane, Highgate N6.
ST. MARK'S C.E. (MIXED) SCHOOL, Bishop's Avenue, Fulham, SW 6.
SAMUEL PEPYS (BOYS) SCHOOL, Wallbutton Road, SE 4.
VAUXHALL MANOR (GIRLS) SCHOOL, Lawn Lane, South Lambeth Road, SW 8.
Salary Scale: £1,944 to £2,424.

Application forms and further details obtainable from the Education Officer, Estab. 2A/2 County Hall, London SE1 7PB (Tel: 633 7546). Closing date for receipt of completed applications 8th June, 1973.

Universiteit van Amsterdam

Institute of Dramatic Art

Applications are invited for a

CHAIR IN THE THEORY AND HISTORY OF DRAMATIC ART

The position is vacant from September 1st, 1973

The duties of this appointment include the pursuit and the encouragement of research in and the teaching of the following:

— The history of drama and theatre

—Theory of drama

— Modern theatre practice

Suitable qualified candidates who are interested should submit their applications in writing with a curriculum vitae and a list of publications to the chairman of the nominating committee: Prof. Dr. E. Törnqvist, Instituut voor Dramatische Kunst, Nieuwe Doelenstraat 16, Amsterdam, Holland. Applications should be submitted before July 1st.

Further information about this position may also be obtained at the above address.

Data Bank Assistant

£2316-£3429

The Data Bank is a newly-created unit within the Technical Policy Section which will shortly be offering an information service to a Department consisting of 3,000 Professional and Technical Staff, including Architects, Surveyors and Engineers.

A post co-ordinate indexing system is being developed and this may well serve as a springboard for a computer-based system. The work in the early stages will consist of abstracting and indexing in order to build up a suitable information base. When the unit opens, the work will consist of a mix of enquiry answering and input.

Candidates should:

- be qualified librarians/information scientists, or possess an appropriate professional qualification;
- ideally have worked in a construction environment;
- have some knowledge of post co-ordinate indexing systems and be familiar with modern dissemination techniques.

Commencing salary according to qualifications and experience.

Application form, returnable by June 8, from The Architect (E/231/A), County Hall, London SE1 7PB.

Department of Architecture and Civic Design

GLC GREATER LONDON COUNCIL

ASLIB PROFESSIONAL APPOINTMENTS REGISTER

The Aslib Professional Appointments Register specialises in placing suitable candidates in special libraries and information bureaux.

No fees are charged to candidates.

For details please ring Mrs. Gittoes, 01-235 5050, ext. 20, or write to 3 Belgrave Square, London SW1X 8PL.

Western Australia Institute of Technology

T L Robertson Library

Professional Librarians

are required for Acquisitions, Cataloguing and other duties in relation to the Library's $5,000 per annum collection development programme.

Salaries:

Professional Library Officer

Grade I $A6480-$A8120
Grade II $A4895-$A6290

Academic Librarians are also required at Senior Librarian and Librarian level.

Salaries (under review):

Senior Librarian $A9644-$A11234

Librarian $A6801-$A9390

Applications are also invited at the Institute for the following appointments :—

Department of Library Studies

Senior Tutors/Lecturers in:

Library Operations
Information Retrieval
Resources for Children

Applicants should possess a degree and professional qualification.

Salary Scales

It is expected that the following figures will increase significantly as a result of an imminent report on University salaries with which those of the Institute are linked. The last major review of University salaries was three years ago. Firm salary figures should be available prior to offers being made.

Lecturer $A6801-$A9390

Senior Tutor $A5474-$A6403

Further particulars and method of application available from the Official Secretary, Western Australia House, 115 Strand, London, WC2R 0AJ.

When writing please quote LS5.
Applications close 15 June, 1973.

Librarians

Librarians with graduate and/or professional qualifications who are interested in a career or gaining experience overseas are invited to meet Mr. G. G. Allen, Principal Librarian of the Western Australian Institute of Technology, Perth, through Mr. P. Mahoney at Western Australia House, 115 The Strand, London. Mr. Allen will be in the UK through June.

BOROUGH OF KIDDERMINSTER

Library, Art Gallery and Museum Department

Appointment of

Borough Librarian and Curator

Following the resignation of the present holder on his appointment as Director of Libraries, Museums, Arts, etc., at Coventry, the post of BOROUGH LIBRARIAN AND CURATOR falls vacant in mid-June. The post, which is graded S.O.1 (£2,661-£2,994) will be subject to local Government re-organisation on 1st April, 1974, but intending applicants should bear in mind that a post carrying comparable responsibilities and salary is expected to be available in Kidderminster as part of the new County Library Service.

The present responsibility of the post entails the administration of the Library, Art Gallery and Museum and certain other cultural services, and applicants who should be Chartered Librarians should have received experience in these fields with an Authority where modern Management techniques and concepts are applied.

The Local Government Staff Commission for England has agreed to this advertisement which is restricted to local Government Officers serving in England (excluding London) and Wales.

No application forms will be issued but further particulars are available from me. Applications must be submitted to me by 31st May, 1973, and give the names and addresses of two referees.

TOWN HALL, KIDDERMINSTER, WORCS. **NORMAN A. JAMES** Town Clerk and Chief Executive Officer

LIBRARIAN

The Birmingham Post & Mail Ltd., publishers of The Birmingham Post, Birmingham Evening Mail, Sunday Mercury, and Sports Argus, are seeking a LIBRARIAN to be responsible to the Chief Librarian for the Library's developing PHOTO SERVICES SECTION which, in addition to offering a conventional photograph retrieval service for editorial users, is becoming increasingly involved in the payments for and marketing of prints and reproduction rights.

This is a new appointment, and the successful candidate will either have had some experience in a newspaper photograph library or will be a qualified librarian with appropriate interests. He or she will be expected to show initiative with regard to both the establishment of effective working routines and the implementation of policy for the development of this section and its integration with the rest of the Library's services.

Salary will be dependent upon experience and qualifications. The position is permanent and pensionable, and will carry 4 weeks' paid holiday a year from January 1974.

Please write in the first instance for application form to:

Staff Manager,
The Birmingham
Post & Mail Ltd.,
Colmore Circus,
Queensway, Birmingham,
B4 6AX.